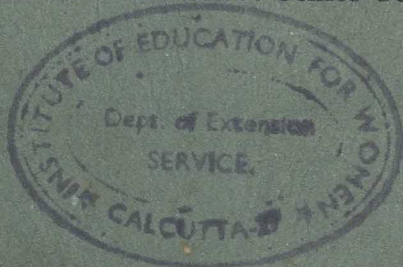


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THE TEACHING OF ENGLISH ABROAD

By F. G. FRENCH, C.B.E.

Part III : The Three Senior Years



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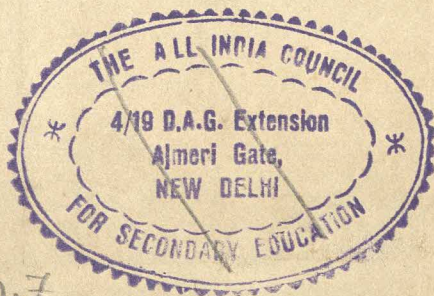
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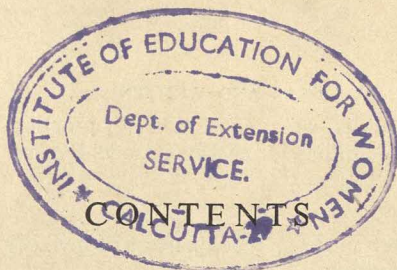
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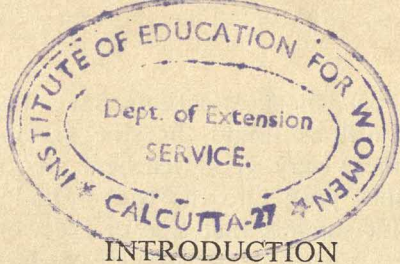


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INTRODUCTION

This small book is the last of a set of three, all addressed to the teacher in his classroom, offering him a variety of practical teaching devices.

The first book discusses the main principles of language teaching and their application to modern practice. It uses the experience which has been gathered over many years by teachers in Africa, India, Burma, Malaya, Japan and China, as well as that of teachers in America. In order to keep the book short and simple there is no discussion of the different 'methods' which have been tried in different places at various times ; those principles which are now accepted by successful teachers are explained, and suggestions are made for using them in the classroom.

The methods of teaching the other school subjects (arithmetic, geography, and the rest) give rise to much less argument than the teaching of English, for two reasons. In the first place, the matter to be taught is fixed and arranges itself in a natural order for teaching. Arithmetic begins with number and goes on to the four rules—there is no other way of teaching arithmetic. But English is not like that. In the second place, teachers of English have strong likes and dislikes which come from their own experience and from the way in which their teachers taught them when they were beginners. Some find difficulty in giving lessons without a reading-book open in front of every pupil ; some would give much time to easy poems and rhymes ;

some would pay most attention to reading or to writing. It will be found that the arguments put forward by these very good teachers are often not quite fair; they push into the background anything which does not support that side of the work which they like best.

This book does not try to argue; it simply sets out those kinds of work which many thousands of teachers have found to be successful. Do these things first; you can add to them all the other things which you particularly like.

The first problem is, 'What must we put in and what can we safely leave out of our English lessons?' In this book the matter to be put into the lessons has been selected as follows :—

(a) those sentence-patterns which occur most frequently in straightforward English speech and print. The difficult sentence-patterns (which are not really necessary, because the same thing can be said in simpler patterns) have been left out.

(b) those words which pass the test of the highest measure of usefulness in general English, with some more words connected with the pupils' own life and surroundings. Words which are not included in the General Service List of the *Report on Vocabulary Selection*, 1936 have been left out. The words remaining are plentiful, for all purposes.

(c) those grammatical points which are essential when judged by the test that English depends upon word-order and upon 'structural words' (pronouns, prepositions, auxiliary verbs) to form its sentence-patterns, and uses only a very few inflexions (for number, for degree, and in verbs). Other grammatical topics are left out.

The second problem is, 'What principles must we

follow in choosing the things we shall do in the classroom ? ' In this book, these principles have been taken :—

(a) the importance of forming language habits, particularly the habit of arranging words in English standard sentence-patterns, to replace the sentence-patterns of the pupils' own language.

(b) the importance of speech as the necessary means of fixing firmly all groundwork.

(c) the importance of the pupils' activity rather than the activity of the teacher.

The third problem is, ' What classroom practices will best turn these principles into actual lesson-work ? ' In this book, those classroom practices are described which have been proved successful in the hands of ordinary teachers. It is understood that this book will be read by only a few British teachers and American teachers ; it is written for those teachers who have not the advantage of using English as their mother-tongue, but have had to learn it themselves as a foreign language. Such teachers find it very difficult to do in an English class what an American or British teacher finds it very easy to do since he is using his own mother tongue. Therefore the classroom practices here described are those which are used successfully by teachers to whom English is a foreign language.

Finally, because the book is short, it can only offer help ; it cannot contain everything that can be done in lesson time. The reader should therefore think over each chapter and add to it anything that he can pick up from his friends and from other teachers and other schools. If he knows clearly what he is aiming at, and how far he can hope to get in his teaching of English, he will be able to add many

useful things to the groundwork which is here offered to him.

The second book deals in detail with the difficulties of teachers responsible for the first three years of English.

This third book does the same for those with classes of senior pupils in the last three years of a six (or seven) years' course.

These last two books are related in particular to the Oxford English Courses for Africa and Malaya.

The following table shows how the books in these Courses correspond to each other and to the terms used in this book :—

	Oxford English Readers for Africa		Oxford English Course for Malaya
Fourth Reader	Book IV	...	5th Year
Fifth Reader ...	Book V	...	6th Year
Sixth Reader ...	Book VI	...	7th Year

CHAPTER I

THE AIM IN THE THREE SENIOR YEARS

1. When an ocean-going ship sets out across the ocean where there are no signposts, the captain works out his course by a compass direction which, if he follows it accurately, will take him, after many days, exactly to the harbour of his destination. But he must be quite certain that he starts from the right point on the map, for if he makes a wrong calculation about the position at which his course-line begins, the end of the line will be wrong. He therefore records with great care the latitude and longitude of his exact position before his ship begins to move. He calls it 'fixing his departure'.

Before setting out on the second three years of the English Course, the teacher, like the captain, must examine carefully his point of departure, so that with a clear knowledge of his starting-point, and an equally clear understanding of his aim, he may arrive satisfactorily at the end.

Where should the pupils be in English at the moment of starting the new work? Are they in fact at that point?

2. The object of the work in the first three years was to give the pupils four things :—

- (a) a small general service vocabulary of about 750 words, which should be sufficient for the purposes of all essential English constructions ; with an additional number of locally useful words which were made necessary by the special circumstances of learning English in a classroom through talking

about things in the daily lives of particular school-children ;

- (b) a knowledge of the simplest essential patterns in which words arrange themselves in sentences and other groups, according to the fashion of the English language ;
- (c) the ability to recognize these words and these patterns, when they are heard or when they are seen on a printed page ;
- (d) the ability to use these words and patterns with confidence in speech and writing.

This work, we hope, has been done in the classes preceding our own, by means of various activities in which the pupil linked action with speech and speech with the written word. In short, we hope that our new pupils come to us with correct speech habits within the limits of what they have been taught.

3. Like the captain of the ship, we cannot begin to move until we are certain that our starting-point is in fact where we hope it is ; and, like him, we are wise if we try a few tests to see whether it is so.

The first few lessons—perhaps only one or two—at the beginning of the Fourth Reader may be used for this purpose. But the first impression which we make on our new pupils (who are as much in doubt about us as we are about them) will not be very favourable if we begin by frightening and discouraging them with an ‘examination’. A new class divides itself into two sections : those who are up to the standard, and those who have just scraped through promotion and know their weakness and are hoping that their ignorance will not be discovered. These, in any case, trust that the new work in a new class will be, for them, a ‘new deal’ from which they can start in high hopes ; nobody has yet shown himself to be top of the class and these doubtful

ones hope to do as well as any of their neighbours. These young hopefuls must not be discouraged. Those who have done well in English, and know it, think that the next examination is at least a whole year away. They will be crushed if they suddenly find an examination at the wrong end of the year. Our preliminary researches into the capacities of our pupils must therefore be well disguised.

4. This is not a difficult matter. Competition is always welcomed by school-children provided that those who are not so bright get as much fun out of it as those who are clever. You can enjoy a football match even if somebody else kicks all the goals.

It is suggested therefore that the first lesson—perhaps the first two lessons—should be given up to some of the competitive word-games used in the earlier classes : question and answer ; speech and action ; making up questions with *which, who, when, what, why, where, can, have, did* to be answered by the opposing team, row against row.

Examples of such word-games will be found in *The Teaching of English Abroad, Parts I and II*, and teachers of the previous classes can give information about the kind of competitions the pupils are most familiar with and enjoy most.

Inevitably, certain weaknesses will be uncovered by these exercises ; but blaming the teacher of the previous year will not help. If the 'point of departure' is faulty, it must be corrected before the ship moves out into the open sea. To ensure a good groundwork is not waste of time, but to begin new work with part of the class unprepared for it will lead straight—and quickly—to disappointment.

Weaknesses must be uncovered, and they must be corrected by drills. In this work, the Revision Exercises

in the Teacher's Notes of the previous year, the substitution tables, and the examples given in *The Teaching of English Abroad, Parts I and II* can be most useful.

5. The starting-point being secured, the destination (twelve months away) must be identified. The first thing to enquire is whether the teacher and the pupil have the same end in view. For it does not necessarily follow that what the teacher proposes to give is what his senior pupils hope to receive and what they come to school to get. The pupils' confidence in their teacher is the first essential for success.

From the pupils' point of view, if they could express it clearly, there are two reasons for wishing to learn English and these reasons show the kind of English they wish to learn :

First, senior pupils stay on in school for another three or four years because a further education is necessary to them to fit them for their careers. A good proportion of them will become teachers ; others will go to a special College or to a University for still further training ; others will enter business or a profession ; many will take up clerkships or other positions of responsibility in industry, in the public services, or in commerce. For all of these a reliable knowledge of correct English is absolutely necessary in order that they may correctly understand what they will have to read and can correctly convey the ideas which they wish to put into writing. Senior pupils want English because they know it is a necessary equipment for their future.

Secondly, there is the general reason that the English language is accepted in wide areas of the world as the language in which different nations, each having its own tongue which the others do not understand, can com-

municate with one another. English is quite necessary if you want to know what is going on in the world, if you want to buy or sell, if (for professional reasons) you have to understand day-by-day developments in your own way of earning a living. Senior pupils certainly have this reason in mind also.

6. Our pupils do not expect to learn, and we cannot hope to teach in the next three years, all there is to know about English. The pupils are aware that when they have left school their English should go on improving with practice. They expect us to give them a sure and complete groundwork upon which they can continue to build the particular kind of English which each one will require for his own purposes in after school life.

The fundamental is correct speech habits. The result of our work at the end of the three senior years should be that the pupils not only know a sufficient number of words chosen because they are extremely useful for all sorts of purposes, but they should also be able to put the words, without hesitation and almost without thought, into sentence-patterns which are correct.

Such speech habits can be cultivated by blind imitative drill—that was the method used in the junior years ; they can also be cultivated by deliberate conscious thinking about them, examining each pattern, noting how the parts of it are put together and explaining the relations between the words which are used in it—that is the method which will be used in the senior years.

In short, our work in the three senior years will be to give the students these things : a vocabulary which will include all words necessary for all general purposes (such a vocabulary is found to contain about 2,000 words) ; the essential sentence- and phrase-patterns

used in modern English in newspapers, in educated conversation, and in modern books both literary and professional (these patterns will therefore include all those in ordinary use and their most frequent variations) ; and the ability to use the vocabulary and the patterns in speech, in writing, and in understanding what is read.

This work is the same in kind as that of the junior years (see paragraph 2), but it covers a wider field, and (perhaps the vital difference) the pupils are more conscious of what they are doing.

7. A special word is necessary on the expansion of vocabulary. Vocabulary increases with experience of the world. A man cannot add new words to his vocabulary without at the same time widening his experience ; nor can he have new experiences without gaining new words. After school life, new words come through personal activities and interests. As a teacher, the reader already knows and uses many words which are not familiar to an engineer or to a business man ; men in those professions use words and expressions which are essential to them but unknown to most teachers. It is not necessary, of course, to earn one's living as an engine-driver in order to understand engineering words and expressions, but vocabulary comes most readily when experience is made most real by direct participation in activity. The greater a man's experience and the wider his activities, the richer his vocabulary becomes.

Many quite illiterate people are highly educated in certain limited ways. An old experienced farmer will know much more about the sky, clouds and weather, about the soil and insects, than you or I ; and he will have more words with which to talk about these things.

If experience can best be gained by direct activity,

it can also be obtained, at second-hand, through books. The point made here is that both methods have to be used in school. New vocabulary will be best learned and longest remembered if the learner takes part in *doing* as many new kinds of things as possible, for doing is the most direct form of experience ; but when direct experience cannot be arranged (we may not be able to take our pupils on board a ship to learn the words *steamer, voyage, cabin, etc.*) then imitative experience, with pictures, models, and actions is the next best thing. Where these fail we must fall back on the reading book.

8. It is in this light that the teacher looks at the contents of the Readers for the three senior years ; for the material given there has been chosen and has been written in that way exactly for the purpose of providing experience at second-hand, so that the vocabulary taught may be 'alive'. Careful reading can be made to take the place of personal experience.

In the Fourth Reader (the first book of the senior course, called the Fifth Year in some regions) the reading material is drawn from widely differing backgrounds—historical, geographical, scientific and industrial. The lessons are designed with the definite purpose of creating situations which will enable the teacher to make the best possible use of this kind of second-hand experience.

In the last book of the course even more stress is laid on careful reading and full understanding of what is read—the chapter on *Bridges and Bridge-building* is an example.

9. We may add, then, a special aim in the senior course to the three given in paragraph 6 ; and this is—to train the pupils in accurate comprehension of what they read. Comprehension is a specially important part of the work in these years, for it will go a very long

way to helping the pupils to realize all those very practical intentions which they have in mind in staying on at school for a further three years. Thorough training in comprehension will go far to enable them to use English as a means of getting into touch with all that is being said and written in English elsewhere. They will also achieve a ready command of correct English for their own private purposes in their after school careers.

Perhaps the earliest result of good training in comprehension will be to enrich what the pupils already know from their work in the junior years. For as the pupil reads, provided he is led to understand fully what he reads, he finds that old words learned long ago take on new meanings and new applications. The word *make* is an old friend : *A shoemaker makes shoes*. But as his reading is extended, the pupil adds one instance to another of the extremely useful applications of this word :—

to make tea ; to make up your mind ; to make war ; to make somebody ill ; to make friends with somebody ; to make the best of a bad job.

10. The reason for the great increase in reading work in the three senior years is now clear. It will require all the teacher's skill to see that the pupils are not disappointed, and before considering classroom methods of obtaining the desired result, the general aim may be summarized :—

In order to comprehend fully what an author is trying to convey through a page of print, we must be in possession of four things :

- i. We must know sufficient words ; for a word which is new to us will break the link between ourselves and the author. Try this for yourself:—

According to Chinese belief the authentic species of dragon has a camel's head. (authentic? species?)

- ii. We must have a full and accurate understanding of the words we *think* we know. Try this for yourself :—

In a mariner's compass the card is attached to the needle. (compass ? needle ?)

- iii. We must be acquainted beforehand with all the patterns of construction which are used in the piece of writing, and with the effect of those patterns on the meaning.

Here is an example :—

He is to come to the office as early as possible.

What is the tense ?

What is the effect (on meaning) of this use of *is* + an infinitive ? Try other examples of the same pattern.

- iv. We must be able to hold together in our minds large groups of patterns put together in, say, a paragraph of several lines, so that we see not merely what is said in each sentence separately, but also the unified meaning of the paragraph as a whole.

All these abilities are borne in mind in the construction of the lessons, exercises, and tests in the Fourth, Fifth and Sixth Readers. The teacher can make the best use of the books only if he understands the aims these things are planned to attain.

CHAPTER II

THE CONTENTS OF THE SENIOR READERS

1. It is the business of a text-book writer to divide the year's work into neat parcels and to arrange them in an orderly fashion, week by week. He must then wrap this material in interesting reading matter. It follows that the real purpose of each Lesson is hidden in the story or the discussion which appears in the Reader ; it is not at first obvious, and it has to be searched for. This search is carried out by the pupils under the teacher's guidance ; and the teacher is assisted in knowing what to look for by the Teacher's Notes. The reading material is a mine from which the learner digs out the knowledge to be added to his store, and in the act of digging it out he drills it and practises it until it becomes his own.

The pupil can be driven to this work as a task to be done under orders ; or he can be led to do it because he feels he wants to. It is a fact that a thing is learned most easily and most thoroughly, and is not forgotten, if the learner, without any obvious compulsion from outside, really *wants* to know more about it. When he *wants* to learn he gives his attention, because he is not happy and satisfied if he does not. Of all the reasons which lead a pupil to learn, the most powerful is the desire to achieve something which to him seems worth while, even if he has to do it without help. It is the teacher's task to create this attitude on the part of the pupil. The pupil must not be told to learn and remember; he must be given a motive for wishing to learn and remember.

2. The fact that what has to be learned is hidden

by the text-book writer in a story or a discussion, and therefore has to be searched for, provides this motive—if the teacher knows how to use it. A reading lesson becomes a voyage of discovery ; we are going in search of something, and if we find it we shall have all the satisfaction of success.

For this reason, the teacher must know beforehand what the class may expect to find in the reading, and in the light of that knowledge he will so prepare his pupils that their keen interest is aroused before they begin to read. He will not plunge his class straight into the task of studying the text, not knowing why they are doing it or what they may expect to gain from it. Instead, he will begin the reading only after he has aroused his pupils' curiosity, and has shown them that they are about to gather a lot of new and useful material of the kind that will be most helpful to them—in fact, the sort of knowledge they really wish to possess.

It is by no means easy for the teacher to stir up this interest in the work about to be undertaken, for there are many obstacles to be overcome : the new vocabulary, the new constructions, the comprehension of what is read, and the conversion of all this passive work into the active work of the pupils' own self-expression.

This cannot be done unless the teacher, before the lesson begins, has a very clear idea of what the text-book writer has put into the reading material in the shape of new words, new patterns, new exercises in comprehension, and provision for practice in self-expression. Some of these will be evident at once on reading the classbook ; others are set out for the teacher in the Teacher's Notes ; many will have to be discovered by the teacher himself according to the standard reached by his pupils with their varying abilities.

3. A study of the Teacher's Notes will show that

in all three years now entered on the work remains the same in kind though, of course, it increases in difficulty from term to term. From one point of view, the pupil is a receiver. On this side of his work, he meets new words which have to be memorized (as in the junior years), but now he learns also how to see each new word as a 'key word' from which new words and new meanings can be developed :—

drink : drank drunk drinkable undrinkable
Drink this.
a drink of water ; food and drink ;
drinking-water (fit for drinking).

He meets also new patterns and word-groups (as he did in the junior years), but now he begins to study their structure to find how they are built and how they change :—

- (a) I did it { so quietly that } he did not understand
 { so badly that }
(b) If you go close you will see
(c) If you went to London you would see

He also increases his ability to grasp the sense of longer and longer units, extending to three or four lines of print ; in the junior years he had to grasp only a few words at a time.

From another point of view the pupil is a producer, using English for his own purposes. This is much more difficult than merely understanding what is put before him. On this side of his work he transfers an increasing number of words from his 'passive' or 'recognition' vocabulary to his 'active' or 'recall' vocabulary ; he also enlarges the number and variety of sentence- and phrase-patterns, the meanings of which are clear to him without further explanation, and at the same time he learns to employ them in his speech and writing.

For example, at the end of the junior course the pupils have a number of words in their passive or recognition vocabulary which have not, as yet, been transferred to their active vocabulary so that they may use them naturally in ordinary conversation out of school. This, however, happens during the senior course. Similarly, in the junior course the pupils learned to use the construction *I have done it* ; in the senior course they advance to learning to understand the component parts of such a construction as *I have been doing it for three hours*, and to use it readily.

The student's progress in both these sides of learning, the receiving and the producing, can be followed from Lesson to Lesson in the books of the senior course ; it is tested in the exercises given in the pupils' books and in the further exercises suggested in the Teachers' Notes.

4. In the Fourth Reader each Lesson is followed by the same six classes of exercises : word drill, phrase drill, clause drill, speech and action for grammar drills, comprehension through written commands, and compositions.

In the Fifth Reader the new material is classified under rather more formal heads : vocabulary, grammar, composition.

In the Sixth Reader each Lesson is preceded by a short section of preliminary study which calls attention to the grammar topics around which the story or discussion has been written. After the reading, more difficult sentence-study and composition receive special attention.

5. For the convenience of the teacher, the new words introduced in each Lesson of all three Books are listed in the Teacher's Edition. It does not follow that all of them are new words to all the pupils. Boys and

girls have their own way of increasing their vocabularies out of school hours and in lessons other than the English periods. Each pupil comes to the work with a different equipment, and these differences must be allowed for if interest is not to be killed at the outset. It is very boring to have to sit and listen to a long explanation of the meaning of a word you already know perfectly well. For this reason, the pupils should be permitted to find individually their own 'new words' in each Lesson. The knowledge that a simple test will be made is sufficient to ensure that this individual search is done with care. Such a test often shows a pupil that he knows less than he thought he did ; and this revelation, if it is kind and friendly, will encourage, and often amuse, the pupil himself and the class as a whole.

In the case of phrase-patterns and sentence-patterns, however, it is suggested that the teacher should make his own list, Lesson by Lesson, either before the year's work begins or at least before each week's work begins. For experience has shown that classes vary widely from region to region, and even from school to school, in the patterns which are learned easily and those which prove more difficult. Many of these differences can be traced to the ways in which the teachers themselves learned English. But the teacher who keeps his own record of what has been done, and marks on it those patterns which call for repeated practice, will protect both himself and his class.

6. It will be noticed that by the end of the Fourth Reader the pupil is expected to know the names of the more important Parts of Speech. Almost certainly, the teacher will have introduced these as convenient names to use in the course of his explanations during the year. It is not necessary—nor is it advisable—for the teacher

to attempt to give his pupils at this stage the knowledge of formal grammar which it is assumed (in the Teacher's Notes) the teacher himself possesses. Thus the Teacher's Notes may point out that the construction to be practised is the 'Objective Noun Clause'; it is sufficient if the pupils are given the drill without the name, for the aim is to get them into the habit of using the pattern *She has done what her parents told her to do*, and this habit will come only through drill, practice, and competitions such as those suggested in the Teacher's Notes on noun clauses. A special note on the place of grammar in the senior course is given in Chapter Five.

7. The *List of Contents* of each Book will repay study, as it throws still further light on the way in which the textbook writer has selected and arranged the material to suit the orderly advance of the pupil through the prescribed syllabus in English for these three senior years.

In the Fourth Reader there are descriptive articles on subjects chosen from history, science, social life, geography, travel, recreation and games, and hygiene. There are also three stories from fiction, two arranged as plays and the longest one in the form of a literary short story.

The object of this variety has been explained in paragraph 7 of Chapter One—it is to provide the students with second-hand experience from as many different sides of life as can be brought within his understanding at this stage.

In the Fifth Reader the same fields of experience are again drawn upon, and in addition the student obtains in this year his first introduction to simple English verse. The selections have been chosen as a beginning in English poetry because they are simple in structure and

in thought. They are easy to learn by heart. Pupils should be allowed to memorize them in their own way.

Some people learn verse by remembering the pattern of the lines ; others remember a prominent word in each line and that recalls the words around it ; other people are helped most by the rhymes, and still others rely chiefly on the pictures painted by the poet's words. All these methods should be suggested.

In the Sixth Reader the material is more literary and more freely written. There are six poems which rank high in English literature ; and the prose style in the other Lessons is not restrained as it was in the other books by such strict limits of simplicity. The field of experience from which the articles are drawn is wider, and greater detail is used than in the other books. The teacher should make himself thoroughly acquainted with all the material in the Reader for his year ; and he should read with great care each Lesson before he begins to teach it.

CHAPTER III

A GOOD BEGINNING

1. Every experienced teacher can tell in the first few minutes whether a lesson is going to be successful and pleasing or whether he and the class are going to have a slow and heavy half-hour with very little practical effect on progress. Boys and girls have this feeling even more strongly than their teacher. He knows, but they do not, what the lesson is going to be about ; in the first few minutes therefore they make up their minds what sort of a lesson it is going to be. A good start tells them that they may be sure of a happy and profitable time ; if there is nothing remarkable about the way in which the lesson opens, they know that there will be nothing remarkable about the whole of it. They sigh and look at the clock. The interest of the class is awakened in the first few minutes of a lesson—or it is lost. The pupils at once move happily forward in the direction the teacher wants them to go or they sink into a dull mud of listlessness and only a superhuman effort by the teacher can afterwards pull them out of it.

This is particularly true in the senior years when so much of the work is centred on the book rather than on the personal activity of the pupil (as in the junior years). Interest must be aroused at once if a lesson is to be profitable.

2. Since *interest* is of such importance it is worth while to make sure of the meaning of the word. What is happening when the class is interested, and what fails when they are not interested in a lesson ?

One mark of interest is close attention. Observe

two little boys bending down over the road watching an insect which is new to them. They are blocking the way for other people, but that makes no difference to them ; they do not see the passers-by. If you stop to see what they are doing, one of them may hastily look up to give you a quick glance, but that is to him only a momentary interruption and he turns back immediately to his insect. If you speak, he will be delighted to capture your attention too, and to point excitedly to the little creature he and his friend have found. They want you to be interested too. The sign of their interest is their earnest and close attention.

But attention is not all. We pay close attention to a tooth which is giving us toothache ; but we can hardly be said to be interested in it. The second mark of interest is pleasure, the absence of displeasure and discomfort. The faces of a class of interested pupils are keen, bright and smiling ; an uninterested class is dull, heavy, fidgety and restless. Pleasure and attention together make up interest. Interest is, in fact, the feeling of pleasure which results from and accompanies attention ; and attention is interest in action.

In order to stimulate interest we must attract the pupils' attention to the subject, and do it in such a way that they have a feeling of pleasure. To keep their interest alive, we must arrange for their attention to be active and not merely receptive.

3. Attention is not born out of nothing. Like a hat upon a wall there must first be a peg to hang it on. We cannot attract the pupils' attention to a subject unless we first find some starting-point already in their minds upon which we can build. If we wish to interest them in insects, for example, we do not begin with cicadas ; we must begin with an insect they already know. Even so, we may fail with a pupil whose general attitude to

insects is one of dislike or fear. We shall fail again if we cannot show, very early, that the interest we are trying to build up is in line with some purpose of the student's own, such as a desire to know more about science, or a wish to read English on all sorts of subjects including natural history. There cannot be any interest or attention unless there is also a purpose in looking at a subject, even if it is only the satisfaction of curiosity. In other words, we cannot hope to arouse the pleasurable interest of the pupils unless we can find some first link with their existing interests and purposes.

I remember once watching two very small boys who had got hold of an old football and were trying to teach themselves to lace it up. It was a clear case of two children having something they *wanted* to learn. They had blown up the ball and closed the leather case ; and they had a piece of string for a lacing. But they had never seen how a football was laced and they did not know how to do it. Their interest and their attention were intense. They tried to push the string through the lace-holes, but that, of course, was impossible because of the tightness of the blown-up ball. They found a piece of stick and tried to push the string through the holes with that. They were then puzzled as to whether the string should be laced straight from one hole to the next or crosswise in a series of X's. Their interest was absolute—they paid no attention to me although I was their headmaster, and the affair got more and more intense until it ended in dispute, blows and tears.

It was to me a perfect lesson in interest, for all the essentials were there ; to begin with, there was a purpose to be served, their original boyish urge to play games and particularly to copy the bigger boys ; there was the keen pleasure of anticipation, of what they

would do when they had the ball completed ; and active struggling to get the thing done. They needed no teacher to stimulate their interest or to hold their attention to the task in hand. The possession of the old football was sufficient to arouse their liveliest activity because it fulfilled all the requirements of an object of *interest and attention*.

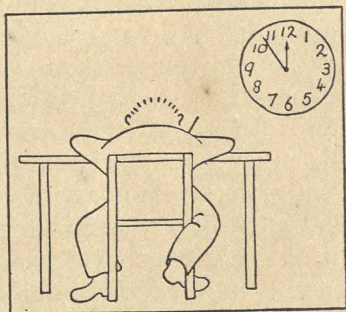
4. We can see the same processes at work in ourselves, and so find guidance for use in our teaching. Standing before a table full of books, why do you choose one and not the others ? What is there in that book which arouses your interest and attention ? Is it the title, or the titles of some of the chapters ? If so, why ? Is it not because those titles touch something in your mind ? Is it the pictures which promise you pleasure ?

I remember needing a book on *Examinations*. I went to a large bookshop which stocked a variety of educational books, and I soon found two or three which seemed to contain what was needed. I finally chose the book which contained a drawing something like the one shown here.

The reason why this particular book aroused more of my interest than all the others is quite clear. The picture was a strong link with my own personal experience of many examinations where I had had one more

question to answer and only ten minutes in which to do it. The book was in tune with my own memories.

The picture itself was amusing and promised me pleasure in reading ; the other books gave me no such



promise. It was proof, too, that the author knew what he was writing about, and therefore his book would fulfil the purpose I had in mind. None of the other books made those appeals, so I rejected them and bought the one with the picture.

I have often used that same picture when lecturing to teachers on the subject of Examinations. Before I begin to speak, I go to the blackboard and quickly sketch that drawing. I then turn to the teachers before me and ask them, 'Do you recognize yourself?' They smile, for they see a starting-point within their own experience, and a difficulty they have felt in their own persons. They are sure that I understand their point of view and will have something useful and practical to say. By the look on their faces I know that I have captured their interest and that the lecture is going to be a success.

That is an example of a good beginning ; it is one which has never failed me.

5. All of us have had experience, however, of lessons which start well and then, at some point, begin to weaken. Why does a class lose interest ? Perhaps the most frequent reason is that the pupils find that they are no longer able to take a direct and active part in the lesson. We have seen that attention is *active* interest. When activity fails, interest will fail with it. It is not possible to compel attention for more than a few moments, for attention is always prompted from within ; it is willing and almost unconscious. A loud noise attracts attention, but only because of the surprise or fear which is caused in the mind by hearing it. When there is nothing inside, no desire, no purpose to be served, no activity to take part in, attention cannot remain alive.

One of the strongest drives which keeps a pupil at

his work is the pleasure which follows upon trying to do something and being successful at it. If the pupil has no opportunity to do things, and is expected to be merely receptive, his attention and interest will quickly fade away. At first one pupil will be seen to drop out, then another, and the teacher loses his class pupil by pupil because he is denying them the opportunity of being active.

The second reason why attention fades out is that a pupil finds the work beyond his abilities. He just cannot do it. Interest grows with ability. Indeed, the amount of interest shown in a task is nearly always a measure of the ability of the class to understand and to do it. You cannot be really interested in a book for long if the subject of the book is too difficult for you. When this occurs in a lesson, the cure, of course, is to lower the standard of difficulty at once. No good purpose will be served by attempting to pull the pupils along a path which is too difficult for them to follow.

On no account, therefore, should a lesson begin on a level which is difficult for any pupil in the class to understand. A good beginning is an easy beginning, equally clear to everyone to follow, without explanation.

The third reason for the loss of interest is discouragement. As we have seen, interest is a pleasure; it is not pleasant to feel discouraged and hurt. Many teachers spoil their classes in this way. An unkind rebuke, an unjust remark, and—most frequent of all—the exposure to the whole class of one unfortunate pupil's mistake: all these are most discouraging and will quickly and surely kill both interest and attention. Do not ruin the good effect of a fine beginning to a lesson by killing with sharpness or unkindness the interest you have taken so much trouble to arouse.

6. A good beginning foreshadows the main point of

the lesson. The sketch I used as a beginning for my lecture on Examinations told my audience that I intended to deal with the subject from the point of view of the candidate. Other lecturers might take the same subject and discuss it from the point of view of the examiner : the writing and wording of the questions set, the marking of the answers, and so on. The same applies to teaching and explains why different teachers obtain different results from the same Lesson in the classbook, for the pupils get out of the lesson only those things which the teacher puts into it. In schoolboy learning, nothing develops as a by-product. Those things which are emphasized by the teacher are regarded as important by the pupils, and only those things. This selection of what is to be important is made by the kind of beginning which the teacher uses to open the lesson and to direct the pupils' interest.

A good beginning, therefore, makes interesting what is important ; it does not point the attention of the pupils to something which may be amusing but is not worth remembering, for that would necessitate, very early in the lesson, a shifting of interest from that point to another which is really valuable. Interest in one thing cannot be killed and transferred to quite another without considerable expenditure of time and energy.

It may be that some of the things regarded as important will arouse the dislike and resistance of some or all of the pupils—an abstract point in grammar can easily do that. Such a possibility must be foreseen and prepared for.

Something must be included in the opening of the lesson which will remove this resistance ; a little drawing may do it, or a short piece of speech-and-action. The difficulty thus presented to the teacher is added to by the fact that different pupils may dislike

and resist different things. The teacher must cover as many of these as he can ; he will succeed if his opening of the lesson is such as to arouse the lively anticipation of everybody, so that every pupil in the class thinks, ' I am going to enjoy this lesson.' Each pupil will then be prepared to overcome his own particular sort of resistance.

7. Before proceeding to give examples of suitable good openings, we may summarize the principles upon which a good beginning should be built.

- (a) The teacher must use a starting-point already in the pupil's mind;
- (b) The beginning must lead the pupil to believe that a useful purpose will be served by what he is asked to do;
- (c) It must appear to the pupils that the work is well within their ability; that it will not be difficult;
- (d) The beginning must promise some sort of activity in which the pupils can take a part;
- (e) It must be pleasurable and give promise of pleasure throughout the lesson.

In the examples which follow these principles are illustrated.

8. *Some examples from the Fourth Reader.*

(a) ' The Past, the Present and the Future ' :

i. *(To be set the day before)*

Teacher: ' To-morrow we shall read this Lesson on " The Past, the Present and the Future"'. It is quite easy, but I want you to find out how the author wrote it. Notice that the title is in three parts. Look at this question (writes on the blackboard).'

Part 1: 1, 2, 3, 4

Part 2: 5, 6, 7, 8

Part 3: 9

} Are these parts like the title ?

‘Bring the answer to-morrow.’

ii. (*Next day, at the beginning of the lesson*)

Teacher shows the blackboard again as above.

Teacher: ‘What is the answer?’

Class: ‘Paragraphs 1, 2, 3, 4 are about the Past : They were They did

Paragraphs 5, 6, 7, 8 are about the Present :

They are They have

Paragraph 9 is about the Future :

They will’

(b) ‘The Moon’

(*with books closed*)

Teacher: ‘What would happen if all the water in the world were taken away? Think of these things:—

men, travel, climate.’

Pupils in the class make suggestions. There is no need to deal with them in detail.

Teacher: ‘What would happen if all the air in the world was taken away? Think of these things:—

trees, birds, dust.’

The class makes a few suggestions.

Teacher: ‘We are going to read about a place where there is no water and no air. Will there be any men or any other living thing there?’

(Pupils make suggestions.)

‘I expect some of you have looked in your books.

Does anyone know what the lesson is about?’

(One pupil in the class will certainly know.)

‘Before we begin to read, what do we know about the moon already?’ (Some pupils make suggestions; the suggestions are few, and are soon exhausted.)

‘Well, let us learn some more. Open your books and read about it for yourselves.’ (Silent reading as in Teacher’s Notes.)

(c) ‘Bats’

Teacher: ‘Open your books and look at the pictures for this lesson. Don’t read. The pictures are rather interesting.’ (The pupils look at the pictures. Teacher does not give them much time.) ‘Close your books. You have seen the pictures, haven’t you? I am going to draw a picture of a bat on the board.



Here it is. What is wrong with it?

Wings? Feathers?

Are bats’ ears pointed or round? Has a bat got fingers? How does

a bat crack nuts? Are you sure? *Can* it crack nuts? Very well, let us read about it.’

(Pupils answer the teacher’s questions as he asks them. They then read silently, as shown in the Teacher’s Notes.)

9. *Some examples from the Fifth Reader.*

(a) ‘About Animals’

Teacher: ‘Who can draw a picture of his tongue on the blackboard?’ (One pupil volunteers and draws it.)

‘Will that picture do for the picture of a dog’s

tongue ?' (Some argument ; a pupil tries to draw a dog's tongue; more argument.)

'If you had no tongue, could you eat ?' (Pupils answer.)

'When you eat, how do you move the food about your mouth ?' (The pupils pretend to eat trying to imagine this.)

'If you had no tongue, could you drink ? If a dog had no tongue, could it drink ? Does a bird drink like a dog or like a man? How does a fly drink?' (Pupils answer teacher's questions and discuss them.)

'Now turn to the Lesson in your books, and read it quietly. When you have finished, I will ask you some more questions.' (Silent reading as shown in the Teacher's Notes.)

(b) 'The Sea'

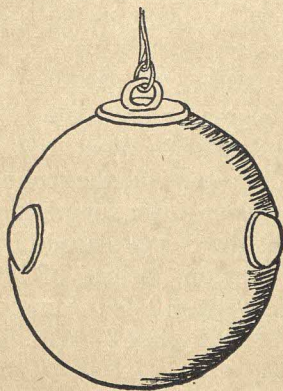
Teacher: 'Before we begin to read this Lesson, turn to the questions at the end of it. There are

ten questions.

Can you guess the answers?'

(Pupils are allowed to guess. Teacher does not give them much time. He does not say whether their answers are correct or incorrect. His aim is to stir up curiosity.)

'Shut your books. Look at my drawing on the black-board. Once a man made a big ball of steel like this, with thick glass windows.



There were strong electric lights at each side. The man got inside his ball and some of his

friends dropped the ball into the sea at the end of a long wire rope. The ball with the man in it went deep down into the sea.

Why were the lights necessary? The sun can shine through water, can't it? What do you imagine the man saw when the ball was deep down in the sea?'

(Pupils answer the teacher's questions.)

'Who would like to go down into the sea in a ball like that? Would you be very frightened or very brave?' (Pupils answer as required.)

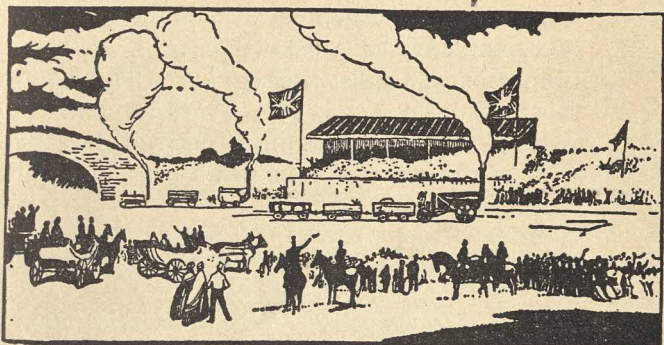
'Now read the lesson quietly to yourselves; but as you read, notice and mark carefully the words which are new to you.' (Silent reading as in the Teacher's Notes.)

(c) 'George Stephenson'

Teacher : 'Let us look at the pictures in this Lesson before we begin to read. Look at the first picture.' (Pupils look carefully at the 'Rocket' steam-engine.)

'Can you see its name? Where?' (Above the wheel.) 'Is it all one engine or are there two separate parts joined together? What is the little black thing, on the top of the round barrel?' (Pupils in the class make suggestions as to what it is.) 'Why is the barrel placed high up, on the top of the waggon, instead of low down, on the floor of the waggon? Is the engine standing on the ground? Why not?' (Pupils answer as required.)

Teacher : 'Now turn to the next picture.' (The trial of the *Rocket*.) 'Can you see the engine from the first picture in this picture? How



many engines are there ? Why are there some flags flying ? Why are the people waving their arms ? Read what is written under the picture.'

Teacher : ' Now look at the last picture. How many wheels had the *Rocket* ? How many wheels has this engine in the last picture ? '

' Now let us read about this. The first two paragraphs tell us about Stephenson up to fifteen years of age—that is about your age. Read those two paragraphs and be ready to answer some questions.' (Pupils read silently.)

10. *Some examples from the Sixth Reader.*

(a) ' Farmers' Work '

Teacher : ' Are you clever pupils or are you dull ? We shall see. The title of this Lesson is *Farmers' Work*. I'm going to ask you a question and you have only a quarter of a minute in which to write down the answer. Have you got your pens ? Ready ?

' Here is the question :—

The title is *Farmers' Work*. Is *Work* a noun

or a verb?' (Pupils write. At the end of a quarter of a minute, Teacher asks :—)

'Show hands those who say *noun*. Show hands those who say *verb*. Now, which pupils are right?' (Pupils discuss this. Teacher shows that *work* can be either a noun or a verb, but in this case it is a noun.)

Teacher : 'Here is another question. Look at these words on the blackboard :—

How ? How much ? When ? How often ?
Where ? Why ?

Copy those words into your books. Put them in a list, one under the other ; not in a straight line across the page.'

(Pupils write the list of words in their books.)

'Now I'm going to speak six more words. As I speak, look quickly at your list and put my word in its right place. For instance, if I say *next week*, you will put *next week* against *When* ? Ready ?'

Teacher says, rather quickly, giving the pupils just enough time to write :—

so that ; afterwards ; badly ; enough ;
hardly ever ; here.

(Teacher asks a few pupils for their answers and writes them on the blackboard.)

Teacher : 'This Lesson will give us some useful practice in adverbial phrases and adverbial Clauses. Read silently the section number 1. I will then ask you some questions.'

(b) 'Penny Post'

(*This is to be given the day before the Lesson.*)

i. *Teacher* : 'Before the next English lesson, I want

each of you to study with very great care an ordinary (*give the most common price*) postage stamp.' (Teacher writes on the blackboard :)

A (*Penny*) Postage Stamp.

- (a) Its measurements.
- (b) The number of perforations along each edge.
Count the spaces, not the points.
- (c) The design : (a) in the centre, (b) in the corners, (c) lettering—size and position.
- (d) Is the design exactly in the middle of the stamp, or are there borders of different widths ?

ii. (*The next day, for the Lesson*)

Teacher asks for the answers to the above, and the pupils and teacher discuss them.

Teacher : 'We will now read the first section of the Lesson, number 1. I have written some questions on the blackboard for you to bear in mind as you read. I will tell you the *hidden question* when you have finished.'

(*Blackboard.*)

- (a) What is a suitable title for this section ?
- (b) How many times is *it* used ?
- (c) How many sentences begin with an adverbial ?
- (d) (*Hidden question*)

(Teacher gives time for silent reading.)

Teacher : 'Shut your books. The hidden question is : For how many years have there been postage stamps ?'

(*Lesson continues.*)

(c) 'Some Business Letters'

i. (*To be prepared before the lesson.*)

Teacher: 'For our English lesson to-morrow we want some information about office methods in business. How many of you have relatives who work in offices?' (Some pupils hold up their hands.) 'Good, I want you to help the rest of us to find answers to the questions I am going to put on the blackboard.' Teacher writes :—

- (a) What is a Register of Letters Received and Despatched? Is it one book or two? How is it ruled and what are the headings at the tops of the columns?
- (b) What is a File? Is there more than one kind? How are files kept in a filing system?
- (c) What is the history of a letter from the time the postman delivers it at the office to the time when the reply to it is written?
- (d) What is the history of the reply? Is it written by the head of the office? Is it dictated?

ii. (*At the English lesson, before the reading begins*)

Teacher shows the blackboard with the questions written on it, as above.

Teacher: 'Have the volunteers got their answers ready?'

Volunteers get ready to answer. As the teacher asks them, they answer each question on the blackboard. The class pupils discuss their answers; this can go on as long as may be useful—it is very good oral composition.

Teacher: 'Now we will read some business letters in the reading-book.' (*Lesson continues as in Teacher's Notes.*)

CHAPTER IV
THE TEACHER'S NOTES:
VOCABULARY WORK

1. To get full possession of a word is not an easy thing, quickly done; in fact, the process of learning a single word goes on all through our lives. We begin, for example, with a simple word such as *railway*, and we think we know what it means; a year or two later we read about George Stephenson and his first *Rocket*, and the word *railway* now has a richer meaning than before. As the years pass, we gather still more information—about underground railways, electric railways, trains that run on only one rail, overhead railways, rope railways—and all the time the one word *railway* is growing in its meaning to us. We never finish learning a new word. Even when the word is first met with, when it covers only one simple meaning, the process of learning it is very complicated. As we have seen in Part One of *The Teaching of English Abroad* :—

- (a) The object has to be linked with the sound of the English word, with its translation, and with the appearance of the word in print;
- (b) the sound of the word is linked with the muscular feeling of saying it and the picture of another person's lips and teeth as he says the word to us;
- (c) the muscular feeling of saying the word has to be linked with the muscular feeling of writing it;
- (d) the act of writing it ourselves is linked with the picture of somebody else writing it.

But even this is not all, for the meaning, sound and

spelling of the word are all of no practical value until we have learned how to use the word correctly in its proper place in various sentence and phrase-patterns. And on the top of that we have to remember that the same word may have quite different meanings:

bear (verb), bear (noun); can (verb), can (noun).

It is very reasonable therefore that as teachers we should consider with great care all the different sides of the problem of learning new words.

2. When grown-up people have to learn a new language in a hurry—and have not been taught the proper way to do it—they will often take very great pains to memorize lists of words. One method which is quite common is to make a list in two columns, the foreign word and its translation, and to fix the list on a looking-glass in the bedroom, or other convenient place, and attempt to learn the words while dressing in the morning.



One column is then covered over, as in the picture above, and the learner tries to recall the translation (these are Burmese words).

Then the other column is exposed, and, the foreign words now being hidden, as in the picture on the right, the learner tries to recall each one for his own native word.

This method is very laborious



because it is not really a method at all ; it is a test ; people use it whose memories do not require much help beyond the sound and the appearance of a word, but words so learned do not last long. They fade from memory, because they are not 'alive'. A much better method is that used in the junior years in school where the object, or the action, denoted by the new word is carefully drilled in all sorts of different ways, and always in sentence-patterns ; so that each one of the four processes described in the paragraph above is thoroughly practised.

In the senior years, new words are added to the vocabulary through reading and various exercises, all of which are designed not only to build up the four 'links' but also to give practice in use.

3. Constant use of a new word is the best way of learning it, for that is in fact the way in which we learn—and continue to learn more about—each word in our own mother tongue. Every time we use a word we link it with another idea. Take the word *travel* : *I travelled in a lorry all that night* (= *travel by land*). *The second army travelled by sea* (= *travel by water*). That is how the human mind works and remembers things—it manufactures links between ideas.

You can prove it for yourself. Ask three friends to sit prepared with paper and pencil. Tell them that immediately you say one word to them they are to write down, without stopping to think more, the first thought that it is linked with in their minds. They may all give the same 'link', but that is unlikely, as their minds are different and have therefore already made different links around the word you spoke.

For example, what do you think of when I say this word—*corner* ? Did you think of the corner of a box or a table, or of a corner on a street ? Whatever you

thought of, that was the link which at some time in your life your mind made with the word *corner*.

4. We may be sure, then, that the best way to teach our senior pupils new words is to fit each new word into a group which they already know well ; and the larger the number of groups we can use, the more likely will it be that the word will be recalled when it is wanted.

The number of possible groups is immense ; they may be made up on the basis of meaning, or sound, or spelling, or of grammatical use in groups. Many dozens of 'use' groups can be made under the single heading of *structural words* ; and these, as we know, are of very great importance.

Pronouns : I, me, mine, myself, my, *etc.*

Verbs : be, am, is, are, was, were, will, would, *etc.*

Prepositions : about, above, across, after, instead of, *etc.*

Articles, etc. : a, an, the, those, some, either, *etc.*

Connectives : and, nor, while, till, which, who, *etc.*

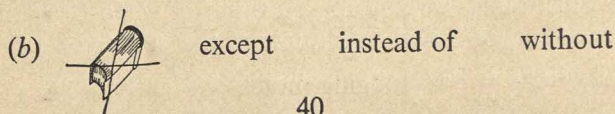
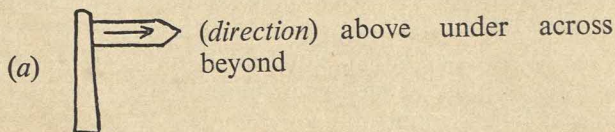
Number : one, two, twice, first, quarter, last, next, *etc.*


Adverbials : afterwards, altogether, anywhere, hardly, more, perhaps, *etc.*

There are also the essential contractions :—

I'm, he's, you're, I'd, I'll, I've, *etc.*

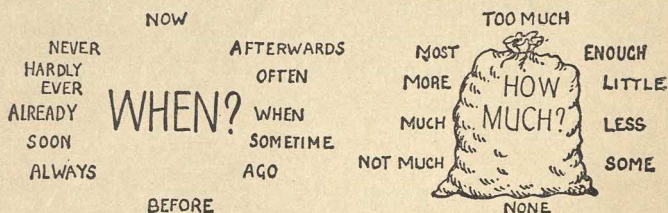
Each of these large groups can be subdivided : for example, in the preposition group new words can be fitted into each of these :—



(c)  in inside into to towards

(d) *be*— before, behind, below, between, beneath, beside.

Similarly, the structural adverbs and structural adjectives :—



5. The Parts of Speech offer a form of classification which can be useful in all classes. With senior pupils it is a good exercise to put a new word into one of the following groups, as well :—

- | | | |
|-------------------|----------------------|-------------------------|
| (a) <i>Easily</i> | (b) <i>Less easy</i> | (c) <i>Difficult to</i> |
| <i>translated</i> | <i>to translate</i> | <i>translate</i> |
| house | friendship | by |
| elephant | speak (talk) | ago |
| run | harmony | hence |

These groups also lend themselves to innumerable sub-divisions. For example, various headings can be chosen under a word taken from each group :—

(a) Key-word *house*

Related words :—

large house : palace, barracks, castle ;

small house : hut, cottages, shed, tent ;

other people's : lodging, hotel, asylum.

(b) Key-word *speak*

speaking loudly : shout, preach, lecture ;

speaking softly : talk, whisper, pray.

(c) Key-word *by*

position : by the river, side by side ;

time : by Wednesday, by then ;

agent : by an engineer, by machinery.

6. It may be useful to the teacher to collect here for reference some of the ways in which words may be grouped. Group headings are given, with a few examples to illustrate them :—

(a) Words which can be linked because they contain a similar idea. For example :—

beginnings: start, origin, commencement, dawn, birth ;

middles: middle, centre, noon, halfway, midnight ;

ends: end, tail, tip, point, finish ;

joints and fastenings : lock, nail, pin, string, screw, hinge ;

numbers and quantities : two, total, half, arithmetic ;

time: daily, season, during, continue, clock ;

(b) Words which can be linked because they contain opposite ideas:—

superior	inferior	inside	outside
upper	lower	contents	surface
advantage	disadvantage	inward	outward
increase	decrease	indoors	outdoors
right	wrong	active	lazy
truth	falsehood	quick	slow
hit	miss	bright	dull
fact	fiction	awake	asleep

(c) Words grouped about the man, his work, his place of business:—

merchant	sell	shop
sailor	travel	ship
carpenter	woodwork	workshop
priest	preach	church
professor	lecture	university

(d) Words which rhyme:—

Same spelling: might, right, night, sight, light ;

Different spelling: prize, wise, lies, sighs ;

(e) Words connected with a chosen subject:—

hospital: doctor, nurse, medicine, accident, cure, disease, bandage, poison, fever, mad ;

(f) Words connected with tools, their users, and the work done with them:—

rifle: soldier, drill, fight, guard, defend ;

plough: farmer, cultivate, sow, plant, grow ;

ladder: builder, build, paint, roof, decorate ;

(g) Words about containers and what they contain :—

hold, cargo ; bottle, medicine ; library, books ;

basin, water ; cupboard, cups ; bank, money ;

basket, food ; envelope, letter ; can, petrol ;

(h) Word families:—

care, careful, careless, carelessly, carelessness ;

(i) Words with *the same prefix*:—

submarine, subtract, subject, substitute ;

the same suffix:—

musician, politician, librarian, Christian ;

(j) Compound words which have one part in common:—

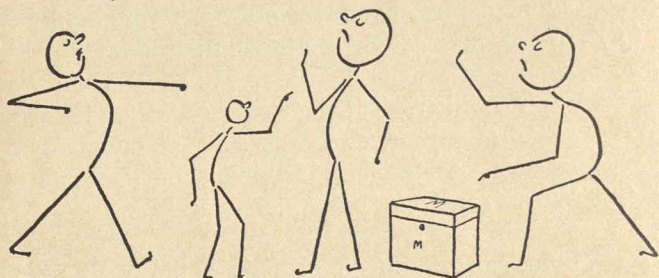
workman, postman, seaman, madman, gentleman ;

workshop, workroom, workmanship, workable.

7. Unless the teacher takes care, work of the kind just described can become very uninteresting. As on

so many occasions when the teaching begins to get dull, the value of practising some easy match-stick figures will be fully proved.

One of the ways in which I put some amusement into grammar lessons was to get the class to imagine words to be little people. These little people have jobs of work to do; some of the jobs are very important and those who do them are aware of their own importance. For example, the *pronouns* consider themselves to be very important indeed:—

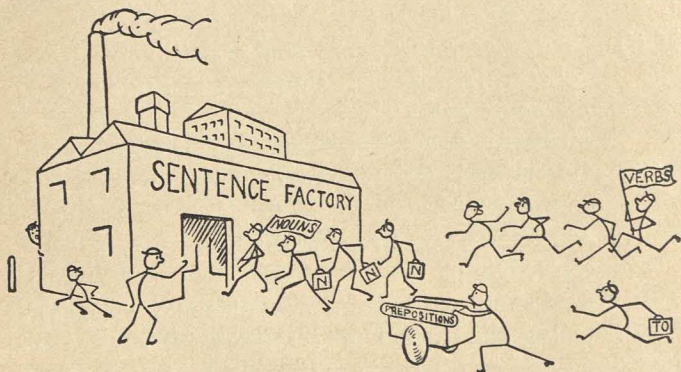


I

You

Mine

The 'Sentence Factory' where sentences are made is a very busy place and employs all sorts of 'workmen'.



When a particularly difficult job has to be done, and other parts of the sentence have to be put together, extra 'men' are called in:—



Sketches like these I used for such exercises as:—
Teacher: 'The factory is going to turn out a lot of sentences for a book about *Building*. What nouns shall we call up?' (The pupils readily make suggestions.)

Teacher: 'Now these will require assistants. For example, *good*, *square*, *well-made*, will assist *bricks*. What other assistants will be required?'

(The pupils consider the nouns they have called up and suggest assistants for each noun. And so on for the verbs and adverbs.)

The same kind of exercise can be used for phrases.

8. The Teacher's Notes to the books of the senior years contain suggestions for vocabulary work in pronunciation, spelling, word-building and meaning. In the next few paragraphs we will consider some additional exercises which may be a help and add interest.

First, here are some pronunciation exercises, more particularly for the purpose of practice in those English

sounds which sometimes give difficulty, sounds such as :
s as an initial sound, *station*, or in combination,
desks;

sh as in *ensure* and *flesh*;

l and *r* as in *roll* and *lorry*;

th both voiceless and voiced *thin* and *they*, which are
so often heard as *sin* and *dey*;

a as in *cap* and *cat* often heard in some regions as
kep and *ket*;

w sometimes confused with *v*.

(a) *The s sound* :

i. Ask the pupils to give you in speech, clearly
pronounced, the plurals of :—

beast	mast	breakfast	chest	wasp	task
feast	coast	nest	test	desk	tusk

And to put the pronoun *he* in front of the
following with the necessary addition of *s* :—

rest(s) grasp trust ask boast test waste

ii. *s* before *p* and *t*. Let the pupils repeat clearly :—

space	spanner	sparrow	station	stamp	steal
spade	spend	spit	stay	stand	steam
speak	spare	spot	stair	star	step
Spain	spark	spear	stalk	start	stick

(b) *The sh sound* :

Pupils pronounce clearly, as before :—

indication	special	electrician	profession
publication	social	musician	possession
multiplication	intention	expansion	succession
education	fraction	pension	mission
dictation	direction	extension	permission

Contrast those with the middle *zh* sound in :—
division confusion explosion conclusion collision

(c) *The l and r sounds :*

i.	place	plan	plough	plague	play	plot
	plain	please	plenty	plant	pleasure	plural
		flag	flea	flame	flee	
		flash	fleet	flat	flesh	
		claim	class	clay	clause	
		clap	clean	clear	clerk	

ii. These pairs are useful for practice :—

play, pray ; flog, frog ; flee, free ; flesh, fresh

iii. The *r* sound in various combinations :—

practice	prefix	preserve	pretty		
praise	promise	president	prevent		
prayer	prepare	press	price		
predicate	present	pretend	proud		
freedom	freeze	friend	frequent		
fraction	frame	France	free		
crab	crash	creator	creep	crew	crime
crack	crawl	creature	crept	cricket	criminal
thread	throw	threw	three	throat	through
wearier	drearier	angrier	trier	burial	

iv. Rhymes with *r* and *l* :—

race	raft	rag	raise	rake	rap	rate
lace	laughed	lag	laze	lake	lap	late
dearer	roarer	lumberer	wanderer	admirer		
clearer	borer	slumberer	murderer	inquirer		

(d) *The th sounds :*

sin	day	bade	free	thank	thick
thin	they	bathe	three	sank	sick
din	say				
this	then	through	breathe	with	clothes
that	there	the	their	these	

thick	thin	third	thought	throw
thicken	thing	thirsty	thread	threw
thief	think	thorn	three	thumb
death	beneath	path	teeth	wealth
breath	width	fifth	cloth	health

(e) *The short a difficulty :*

man	had	mat	sand	matter	sad
men	head	met	send	met her	said

(f) *w and v :*

very weak ; the war was won ; wash the white walls ;
 every week ; when William went away ; five wives ;
 five fine wells ; various women ; wooden walls ;
 We were waiting wearily for the wandering waiter.

(g) 'Tongue-twisters' are often useful, for pupils will find amusement in learning them by heart :—

i.

s

Selfish Sal sells shellfish shells.
 She sells sea-shells on the sea shore.
 If selfish Sal sells sixty shellfish,
 Selfish Sal still sells some more.

ii.

r and l

Roaring Rob likes loading lorries—
 Loads and loads of railway rails.
 If you want to know where Rob is,
 Look at lorrymen loading rails.

iii.

th and d

These d's and t's buzz just like bees.
 When the lion's in his den,
 Then he's safe from beasts and men;
 Not a rabbit nor a hare
 Dare go there;
 No one passes
 Where the path is.

How much wood would the woodchucker
chuck if the woodchucker would chuck wood ?

9. Spelling is only one side of learning the appearance of a word, for the memory holds the general shape of the word and not a list of its separate letters. A word 'looks wrong', *thier*, or it 'looks right', *their*. Exercises in spelling, therefore, are aimed at fixing in the mind the general correct appearance of the word; spelling it letter by letter is only a rather slow means of testing this correctness.

For this reason, the pupils should be given every help; they should have permission to consult a dictionary or to look at the book immediately, in case of uncertainty. It is far better that the correct appearance of the word should be safely fixed in their minds than that they should be submitted to a test in which they may easily write down the *wrong* appearance, and in that way fix it in their memories.

Therefore, when using any of the exercises on new vocabulary which are suggested in the Teacher's Notes, always help the pupils by giving them many opportunities of seeing the correct shape of each word, or of removing any doubt by consulting the reading-book, before requiring them to write it from memory in dictation, or in any other test.

The following forms of exercises may be found useful additions to those given in the classbook:—

10. (a) *The final e* : In this exercise the teacher warns the class that the final *e* often gives trouble in spelling, and that this exercise is for the purpose of clearing up that difficulty. He then writes on the blackboard each word as given here, with the correct answer alongside it.

Thus: write — ing writing.



For the pupils' exercise the words are arranged in groups.

i. verbs ending in *-te* : ii. verbs ending in *-ce* :

wri — ing	ra — ing
bi — ing	produ — ing
ha — ing	dan — ing
invi — ing	pla — ing
tas — ing	for — ing

iii. verbs ending in *-ve* :

dri — ing	sa — ing
lea — ing	gi — ing
recei — ing	

Other groups end in *-re* (explo — ing);
-de (tra — ing); *-se* (ri — ing).

iv. Similar groups can be made with two letters missing of which the second is *e* :—

u xx ful clo xx ly amu xx ment loo xx ness
 ca xx ful ra xx ly enti xx ly measu xx ment

(b) *An exercise in double letters.*

The rules for adding *ing* may be given :—

- (a) After short vowel, double the consonant : *cut rub*
- (b) After long vowel, do not double : *rain seat*
- (c) Cut final *e*, and do not double : *hope ride*
- (d) After two consonants, do not double : *rest plant*

(a) Suitable words are then listed; *ing* must be added:—

run, rain, read, hop, hope, dig, drive, print, etc.

(b) Or the pupils may be asked to add beginnings to such endings as:—

—ping	—bing	—ging	—ting
—ming	—ring	—bed	—ped etc.

- (c) Words may be given with the doubled letter omitted:—

a — — ack li — — le a — — end
bo — — le co — — on pa — — ern *etc.*

- (d) Or letters may be mixed, and one letter omitted, which is one of a pair of double letters (*fnyu* = *funny*):—

hruy ltere ofre muyd smuer *etc.*

- (e) Or opposites may be called for; the opposite must contain a double letter (*defend attack*):—big, winter, ugly, midnight, failure, dismiss, wrong.

11. An interesting spelling game is to ask the pupils to prepare lists of words from the Reader (especially the new words which have been studied recently) and then re-arrange their letters in the wrong order. Each pupil then puts some of these puzzles on the blackboard for the rest of the class to solve. As it is easy to make a mistake in this, a pupil is often caught out by the class, to the general amusement :—

rcheaing speeling hingrea kingleen wingtte *etc.*

12. The following exercise should not be used as a test in ordinary classtime, though it makes a useful kind of examination question. In classtime, the words in *italics* may be written on the blackboard and the words in ordinary print spoken, in order to save time. The incorrect words should be ruled out as the answers are given :—

Teacher says: 'Please put it..' and writes on the board:

ear here hear

(Pupils choose the correct word—*here*.)

Teacher says: 'They told me to keep...' and writes:

quiet quite

(Pupils choose the correct word—*quiet*.)

And so on for :—

(a) I wish (*to, too*) answer these questions correctly.

(b) You must answer them (*to, two, too*).

(c) That pupil has (*to, two, too*) answers correct.

(d) (*Is, his*) this book (*is, his*) ?

(e) The (*rain, reign*) of King George began in 1936.

(f) I cannot (*ear, here, hair, hear*) any noise.

(g) He said he (*wood, would*) cut the (*wood, would*) to-day.

(h) Is your answer to that sum (*quiet, quite*) correct ?

13. Some endings give difficulty ; they should be practised :—

(a) *ful* or *full* ?

peace-	hand-	wonder-	merci-	success-
care-	arm-			
merci- y	beauti- y	skil- y		
wonder- y	peace- y	pain- y		

(b) *ease* or *ese* ?

pl-	incr-	decr-	displ-	dis-	t-
ge-	th-	che-	Chin-	Japan-	c-

(c) *dge* or *ge* ?

ju-	e-	knowle-	bri-	besie-
char-	a-	colle-	hu-	carria-
he-	le-	we-	obli-	marria-

(d) *ard, erd, ird* or *ord* ?

reg-	sw-	rew-	drunk-	be-
bo-	gu-	sheph-	backw-	th-
cow-	liz-	b-	he-	f-
forw-	wiz-	stand-	eastw-	tow-

(e) *c* or *ck* ?

electri-	Pacifi-	musi-	Atlanti-
publi-	bri-	clo-	volcani-
cubi-	scientifi-	terrifi-	tropi-

14. Homophones provide an opportunity of combining spelling with sentence-making :—

(a) two too weigh way sew sow sale sail
write right herd heard rap wrap some sum
whole hole key quay wood would
threw through tide tied new knew

(b) Find words which have the same sound as :—

hour prophet too vein flour see
lays May's rays maid tail raw
strait herd right steel led heir
cell by ways piece sale court

15. Plurals, possessives, and placing the apostrophe can be made more interesting by mixing the words :—

(In these examples in each sentence the first word is given in its correct place.)

(a) That brother the tails boys pulled horses.

(b) One the in class stones the head of boys Johns threw at horses.

(c) Georges hat made the of sisters is of feathers birds.

(d) The the students the High went to the cubs of Boys School to zoo see lionesses.

(e) The roaring the caused walls the huts shake of lions the of hunters to.

(f) I have lost brothers and Students my keys their Dictionaries.

(g) The schoolbooks to friends not in of booksellers belonging your were bought any these shops.

✓ 16. A special section is given in the classbook to word-building on new vocabulary. A pupil's command of the language is greatly increased if, for example, when adding *accuse* to his list of words he is able to extend it to *accuser*, *accusation*, *the accused*.

In the Teacher's Notes various exercises are suggested which may be classified under these heads ;—

(a) Prefixes and Suffixes : un- mis-; -ness, -ity, etc.

(b) Conversion to another Part of Speech :

sailing..... sailor *etc.*

(c) Similar : in the classbook pupils read *sunlight*,
and then collect *moonlight, lamplight, daylight, etc.*

(d) The formation of compounds, given the parts :

<i>head</i>	<i>grand</i>	<i>cross</i>	
<i>roads</i>	<i>father</i>	<i>master</i>	<i>(headmaster) etc.</i>

The following suggestions are for supplementary exercises which have the same object, namely, the fixing of new words and the extension of the vocabulary, by using the new word as a key-word from which a new group can be built.

(e) Completing the family, given the key-word and the endings, with a warning about spelling :

high -er, -est, -t, -ten, -ly, -land, -way,
-wayman, -road

(f) The use of the same prefix or suffix, with a warning about spelling :

i. *-ful*

dread-	watch-	faith-	truth-	fright-
wonder-	power-	success-	fear-	doubt-
fruit-	law-	sorrow-	pain-	thought-
peace-	shame-	disgrace-	use-	waste-
care-	hate-	hope-		
mercy	pity	beauty	plenty	

ii *-able* (pronunciation of the key-word may be changed).

move	admire	desire	cure	excite	note
love	break	laugh	remark	fashion	suit
honour	comfort				

iii. Form opposites by using *dis-*

agree	approve	arrange	contented	satisfied
place	continue	honour	mount	trust
like	loyal	connect	please	honest

- (g) Given the root and the prefix, to fill spaces. (The sentences are put on the blackboard.)

Prefixes: re per uni de ob sub
ex af im suc plat trans

Example: root *cuse* : Do not *accuse* me of the crime, for you have no — (*excuse*). . . .

- i. root *form* :

Please *inform* me when the stage is ready and then we will — the new play. This will be our first — of it and we must have everything ready, especially the blue — for the policemen. The play is about a beggar who was — into a prince, and in the last scene the chief actor stands on a high — to make a speech.

- ii. root *cite* :

I want you to — this poem. The story is full of — adventures, and if your listeners get — during your — try to calm their —.

- iii. root *ject* :

What is his — in coming here ? The — of my lecture does not interest him but I shall make no — if he sits in the back row. I offered him a front seat but he — my offer very rudely.

- (h) Using the same suffix. *Example* : the suffix *al* : The original story was very comical.

The shape of this rock is not *natural*. It is art. . . ., having been cut by members of the tribe according to tr. . . . custom. It shows a victory and therefore it is of nat. . . . importance. Next Monday, before Midsummer Day, the tribe will hold its an. . . . performance of washing the stone. The chief government off. . . . will be present and the people will do their best to win the ap. . . . of their prince.

17. The formation of other parts of speech from a given key-word is a useful exercise for a quiet fifteen minutes :

(a) Make a noun from each of these words. Be careful in spelling :—

absent	act	admire	agree	alive
amuse	angry	appear	arrange	arrive
attend	bad	beg	blind	brave
broad	build	care	carry	cloudy
dead	defend	difficult	distant	divide
electric	employ	excuse	expensive	explain
foreign	give	good	high	important
inform	intend	invite	know	lose
marry	object	possess	pray	manufacture
think	wander	valuable	warm	weigh
work	permit	punish	move	true

(b) Make other parts of speech from each of these words and say what parts of speech you have made :

Example : lazy, laziness (*noun*), lazily (*adverb*)

lazy	light	like	life	long	mad
mine	no	obey	out	pain	pay
play	please	power	possess	save	pure

(c) Make other parts of speech and use the new parts of speech in sentences of your own.

- i. Form nouns from these verbs :—
act, describe, admit, treat, punish, move, refuse
- ii. Form verbs from these nouns :—
blood, strength, food, life, proof, warmth, loss
- iii. Form nouns from these adjectives :—
idle, false, safe, true, foreign
- iv. Form adjectives from these verbs :—
agree, please, succeed, value, live
love, play, obey, die, lose

18. The use and meaning of new words can be taught only through continual practice ; they cannot be taught once for all. It is not possible therefore to give in full the large variety of exercises which can be used for this purpose. The teacher must make his own, but these suggestions may be helpful :—

(a) *Opposites and similars* :—

The teacher makes two lists, A and B, the words in B being the opposites of those in A. The pupils have to sort out the pairs. For example :

List A: alive, low, stop, upon, none, asleep, cruel, dark;

List B: light, awake, under, high, kind, all, start, dead.

Or the lists are of similars and the pupils have to sort out the pairs :—

List A: to rush, wet, later, buy, sad, none, not quite ;

List B: afterwards, to go quickly, unhappy, nearly, not any, pay for, damp.

(b) *Variations in meanings* :

The pupils discuss the various meanings each word can have :—

lead	leave	lie	light	like	match
mine	miss	order	over	pass	point
rest	right	roll	row	rule	second
set	blow	sign	so	get	sail

(c) *The same adjective with different nouns* :

The pupils have to use other, more suitable, adjectives for the one given. For example, in place of *bad* they may suggest *rotten* and *rough* for the first two phrases in this list :—

bad fruit	bad weather	bad health
bad grammar	bad smell	bad illness
bad memory	bad eyesight	bad light
bad character	bad writing	bad crop

- (d) Many exercises are given in the classbook on idioms based upon new words or new phrases. The teacher can extend these by providing the class with a complete phrase and requiring the pupils to use it in a sentence of their own. For example, based on *work*:—
The teacher gives these for the pupils to use in sentences :—

you work	to work at	a good day's work
your work	to work for	to be worked by
out of work	to work out	the work of a
the works of an author		a great ironworks
to be at work	hard work	the works of a watch
to work the levers	go to work	a gas works
to make something	work properly	

or based on *time*:—

save time	have time	pass the time
tell the time	at the time	in time for
in the time of	five times	behind time
give him time	another time	next time
all the time	a long time	half the time
the time before	time to lose	the last time
at the same time	from time to time	
three at a time	spare time	to spare time
once upon a time		

- (e) A useful exercise is to compose a sentence in which a new word, just learned, is hidden by a phrase, and ask the pupils to substitute the new word for the phrase. For example, suppose the new words just learned are :—

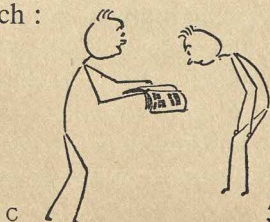
handle extraordinary insane bless
The teacher would give such sentences as :—
'Just before my father died he prayed that I might be happy.'

‘ The tiger behaved in a way that surprised me. ’
 ‘ He was not able to show me which part of the machine to get hold of, as the noise of the escaping steam had driven him out of his senses. ’

19. If still more exercises on vocabulary work are required, the teacher can choose from these types :—

- (a) Endings that give difficulty : -er, -our, -er, -or, -ure; -ance, -ence, -ent, -ant; -sity, -city; -tion, -sion.
- (b) Words often confused : lay, lie ; leave, leaf ; passed, past ; *etc.*
- (c) Rhymes : surprising, disguising.
- (d) Reversing the meaning : un- (happy, unhappy) ; mis- ; *etc.*
- (e) Stress and accent : *record*, *record*.
- (f) Shortening sentences by putting a word for a phrase or a clause.
- (g) Lengthening sentences by putting a phrase or a clause for a word.
- (h) A few lessons on Latin roots.
- (i) Special plurals ; special comparisons (*worse* ; *latter*).
- (j) The use of the dictionary : Look up the new word in a good dictionary and practise its different meanings. The larger the dictionary, the more numerous will be the shades of meaning.

20. Throughout vocabulary work, be on your guard lest the work should become dull and uninteresting. As soon as this happens, enliven the class by a game, a competition, or a puzzle. Or make a sketch :



‘ Isn’t that extraordinary! ’

CHAPTER V

LANGUAGE WORK AND GRAMMAR

1. Every examiner, every headmaster or headmistress, and every experienced teacher will tell you that it is very common indeed to find pupils who are quite good at Grammar and can answer all kinds of examination questions on it but who still make grammar mistakes in their own writing. Large increases in the knowledge of grammar may bring only very small increases in ability to use English correctly.

The reason is that correct usage is a matter of habit, not of knowledge or information. There is no value in teaching grammar in schools just for its own sake as a separate study ; time spent on grammar is justified only if it gives solid help in the formation of correct language habits.

This grammar can do ; and conscious, intelligent habit-forming is much more effective than an unintelligent, mechanical, parrot-like method of learning. There are two ways of learning to play cricket, or baseball, or any other game of skill : you can take a bat and get a friend to throw balls at you, and learn by trial and error ; or you can ask somebody to show you how to hold the bat, where to put your hands, how to stand and where to place your feet, how to hold the bat to stop a slow ball (and why you do it that way), and how to hit a fast ball. Using this method, you will understand the game better, you will learn it more quickly, and you will certainly get more enjoyment out of your practice.

It is the same with learning an English construction. If you understand how it is built up, how the parts fit

together, and what work each word in it has to do, you will get into the habit of using that construction with far more certainty than if you merely repeat it—mixed up with many other constructions—over and over again.

Grammar, even of this practical kind, is not an easy subject for schoolchildren to grasp, because it really consists of the examination of relationships of a very abstract kind. It is not easy, for example, even for an English boy or girl to explain the difference in meaning between *Do as you are told* and *Do as you have been told*. It is not an explanation to say that *are told* is Present Tense and *have been told* is Present Perfect ; that is merely fixing names which hide the difference. The abstract idea which has to be brought out is that in the first case, *Do as you are told*, somebody is being directed to obey an order given now, or orders which will shortly be given to him ; whereas in the second case, *Do as you have been told*, he is to obey an order, or orders, which he already knows because they were given to him some time ago.

Young people can understand concrete differences such as the difference between *customs* (*the habits of people*) and *customs* (*taxes on imported goods*), but they find it very difficult to see grammatical differences such as the one just explained. For this reason, formal grammar of any kind, even the learning of the Parts of Speech, is unsuitable for very young pupils. They cannot understand the different functions of *work* in *I do my work regularly* and *I work regularly*. Young pupils must rely on drill, on repetition, and on substitution tables as the means of forming correct language habits.

Grammar, therefore, is a part of English work which should be left for more advanced pupils, and even

with them, it should be introduced with care. Properly taught, it can be of great value to them.

2. In Part One of *The Teaching of English Abroad*, a short chapter was given to the general principles of the teaching of grammar, and it was there explained :

(a) That the grammar which is required for all practical purposes in English is a knowledge of

- i. structural words ;
- ii. word-order (in sentence-patterns) ;
- iii. a small number of inflexions.

(b) That it is essential to make certain

- i. that the grammar work is not more advanced than the reading work ;
- ii. that the work is graded so as to appear easy and not difficult to the pupil.

For school purposes, grammar is to be taught in such a way that it will be of practical value in assisting the learner to use, without hesitation, correct constructions. At one time it was thought that the best way of obtaining this result was to memorize all the necessary 'rules' with their 'exceptions', and hope that the pupils would apply them in making up their sentences. Thus:—

There are three principal tenses :—

(a) The *Present Tense* which describes an action that is going on at present, now : *I go*.

(b) The *Past Tense* which describes an action that occurred in the past : *I went*.

(c) The *Future Tense* which describes an action which is yet to come : *I shall go*.

The following examples are sufficient to show the danger of attempting to teach 'rules'. The result of teaching such a rule is not to help the learner, but to make him still more confused :

I will tell you when I go (? when I go).

If I go to-morrow I shall see him (? I go to-morrow).
He would be sorry if he went (? if he went).

It is extremely difficult to make laws about the English language, and it is quite impossible to make simple ones.

For school purposes, grammar follows the language, and describes it, so that the learner may understand how the constructions are built up (which he knows already how to use because he has practised them until they have become habitual) :—

<i>A.</i>	<i>B.</i>
I know	where to go
He told me	what to do
Please find out	which pen to use

B phrases are the objects to *A*. Each *B* phrase is built up of an interrogative + an infinitive.

3. Grammar work which is planned on these lines and for this practical purpose will not be a separate subject, kept apart from the other lessons in English and from the class reading-book. On the contrary, it will be very closely connected with all the other forms of exercises practised by the pupil on his reading material. It will grow out of the reading and the speaking which the pupil is already doing.

In those exercises, the pupil picks up one new sentence-pattern after another, and drills it in all sorts of ways, until he can use it easily and almost without thinking. On the grammar side, he looks more carefully at the detailed structure of the pattern and explains for his own information how it is built up.

In this way he collects a number of 'rules', but they grow out of, and do not precede, his language habits. The 'rules' come to him, as the full meaning of words comes to him, through groups of examples. They are

not given to him as tasks to be memorized first and used afterwards.

It follows that when preparing each reading lesson the teacher will consider what point in grammar he will examine. As the lessons pass, the grammar work will grow with them. In the first steps, the teacher will use the reading material to teach and explain the essential 'names' used in grammatical examination : the parts of speech, the parts of a sentence, the names of the tenses, and so on.

Structural words will be studied in their connection with other parts of speech as they arise in the reading : prepositions in preposition phrases, conjunctions between sentences, structural verbs in connection with tenses and with questions—*I'm going. Am I going?* Word-order will be demonstrated in the sentence- and phrase-patterns which are practised, and the relations between the words pointed out and explained.

Inflexions will be taught as they arise in the graded work of the Reader where (it will be found) the more difficult inflexions are introduced gradually.

4. The teacher, then, must have a system. He must know what he is going to teach and in what order. A system has been suggested in *The Teaching of English Abroad, Part I*. Almost any point in grammar, easy or difficult, can be discovered in any piece of reading ; the teacher will, however, use only that topic which he has noted for his particular lesson, and will disregard the rest. It is better to be slow and sure over one or two topics than hasty and confused over several.

When considering the topic in grammar which he will deal with in any one lesson, the teacher must have clearly in his mind :

- (a) exactly what he means to teach, what it is and to what degree of detail he will take it ;

- (b) exactly what material he expects his pupils to provide, either from their memories or from the classbook in front of them, as the basis on which the grammar topic is to be built ;
- (c) exactly what kind of grammar exercise he expects his pupils to be able to do when the lesson is finished.

These will now be demonstrated by specimen lesson notes.

5. *Example No. 1.*

Intention : To teach the 'kinds' of Nouns.

(a) It may be assumed that by the time the pupils reach the Fourth Reader they are acquainted with the meaning of the word noun in its simplest form as the 'name of something', and that they can pick out nouns. If that is not the case, it is a very simple thing to introduce the pupils to that idea.

The teacher must now consider what 'kinds' of nouns he will teach. Some grammar books say that nouns are divided into five kinds :—

Proper (*France*), Common (*duck*), Collective (*army*),
Abstract (*honesty*), Material (*gold*).

But the object of teaching grammar at all is to assist the pupils to form correct language-habits, so that they can make up a correct sentence-pattern, according to the rules of English, quickly and automatically. It is clear that learning those five kinds of nouns will not help the pupil to do that. In fact, it is not clear what use he can make of that classification when he has learned it.

When using nouns to make up sentence-patterns, the pupil will meet two difficulties :—

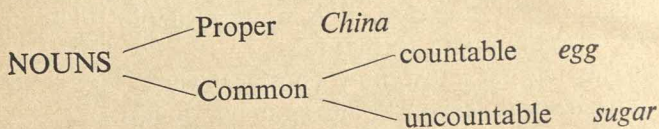
- i. he will find it difficult to see why he may say *I ate three eggs*, but must not say *I ate three sugars*,

although according to the classification just given *egg* and *sugar* are both *common nouns* ; (Or are they *material nouns* ? I am not sure.)

- ii. he may be uncertain when to use a capital letter for a noun : *a cup made in China* ; *a cup made of china*.

Now the classification given above will not help the pupil to form correct habits in these difficulties ; therefore there is no advantage to be gained by teaching those five 'kinds'. To deal with the first difficulty, we must teach our pupils the difference between nouns like *egg* and nouns like *sugar*. To deal with the second difficulty, we must show the difference between special names and ordinary nouns.

The classification we need is :—



These must be taught within the language already known to the pupils, from the Reader, as follows :—

(b) *Proper and Common Nouns.*

Teacher : ' Let us see what you can remember of the English which you learned last year. Do you remember that you read stories about some people ? Who can remember some of their names ? '

(Pupils recall the names. Teacher writes on the board : Dr. Hill Miss Cook Mr. Kazi etc.)
A pupil says, 'The Bad Chief.'

Teacher : ' Do you know his name ? No ? Well, I asked you for the people's names. '

(Pupils continue :) Ahmed Rosa etc.

Teacher : 'Where did those people live ? '

(Pupils remember. Teacher writes on the board.)

Dr. Hill	England
Miss Cook	England
Mr. Kazi	Africa
Ahmed	India
Ah Hoh	Malaya

Teacher : 'What was their work ? Were they lorry-drivers ? '

(Pupils remember. Teacher writes on the board.)

Dr. Hill	England	doctor
Miss Cook	England	nurse
Mr. Kazi	Africa	teacher
Ahmed	India	schoolboy
Ah Hoh	Malaya	schoolgirl

Teacher : 'Now we have three columns of words on the board. Are they all the same Part of Speech ? '

Class : 'Yes. They are all nouns.'

Teacher : 'What is the difference between the third column words and the words in the other two columns, when you write them ? '

Class : 'The third column words are written with a small letter.'

Teacher : 'Why ? What is the difference between, say, *Kazi* and *teacher* ? '

Class : '*Kazi* is a man's name ; *teacher* is not any particular person's name.'

Teacher : 'Then we have found that there are two kinds of nouns. We call them *Proper* (*Kazi*) and *Common* (*teacher*). Give me some more examples of each kind.' (Class does so.)

Teacher : 'What is the rule which shows the difference when we write these two kinds of nouns ? '

Class : 'Proper nouns must begin with a capital letter.'

(c) *Countables and Uncountables*

Teacher : 'Open your books at *Lesson One*. Look at paragraph 2.'

'In those days, long ago, men did not know how to make cloth, for they did not know how to use wool, cotton, or silk. They killed wild animals and they sewed the skins together to make clothes. They hunted wild animals for food, also ; but of course they did not have guns to shoot the animals. They only had big sticks and spears and clubs made of wood. Very often, the men of ancient times were killed by the wild animals when they were hunting.'

Teacher : 'I will give you three minutes in which to count all the nouns in that paragraph. Ready ? Go!'

(Pupils busily, but silently, count.)

Teacher : 'How many nouns are there ?'

(Pupils give different answers.)

Teacher : 'Let us take it line by line. How many nouns in the first line ?' (Class discusses ; the result is put on the blackboard. So for each line. The board now looks like this :—)

days men cloth wool cotton silk animals
skins clothes animals food guns animals
sticks spears clubs wood men times animals

Teacher : 'Now we are studying the kinds of nouns. We have twenty nouns. Rub out the nouns which are repeated.' (One pupil does so.)

Teacher : 'How many are left ?' *Class* : 'Sixteen.'

Teacher : 'Good. Now here is a puzzle. Those sixteen nouns are really of two kinds, but the two kinds are mixed up. Who can separate those sixteen nouns into two columns ? I will tell you two things:

- i. There are ten nouns of one kind and six nouns of the other kind ;
- ii. The key to unlock the puzzle is counting 1, 2, 3, 4, 5, 6, 7, 8,

(Teacher goes on counting.)

Now! Find the ten nouns and the six nouns. Ready ? Go! ' (The pupils search for the answer.) Somebody will find it, perhaps in the form *plurals* and *singulars* :—

- i. days, men, animals, skins, clothes, guns, sticks, spears, clubs, times ;
- ii. cloth, wool, cotton, silk, food, wood.

Teacher : 'I told you the key was counting 1, 2, 3, 4, 5, 6, 7, 8, 9 ' (He goes on counting.) 'Remember that. Now look at the blackboard.'

(Teacher writes :)

I can count	A
I cannot count	B

'Which of our nouns go into A ? Which go into B?'
(Pupils in the class discover the answers.)

Teacher : 'Then who can tell me the two kinds of nouns we have found ? '

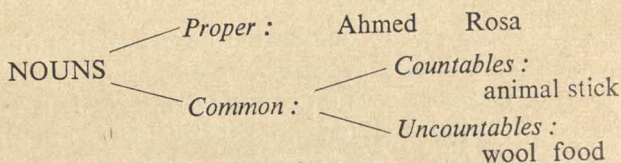
(Pupils give the answer : The nouns we can count and the nouns we cannot count.)

Teacher : 'The two kinds are *Countables* and *Uncountables*. Now, how many kinds of nouns are there altogether ? '

Pupils : 'Proper nouns. Countable nouns. Uncountable nouns.'

(Teacher explains the word *Common* and puts

this diagram on the blackboard :—)



Teacher : 'What is the use of knowing this ? I will show you. Look at the blackboard.' (He writes on the board.)

I saw	a few many	A
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Teacher : 'Give me nouns to put in Column A.'
(Class does so.)

Teacher : 'Now look at this table.' (He writes again.)

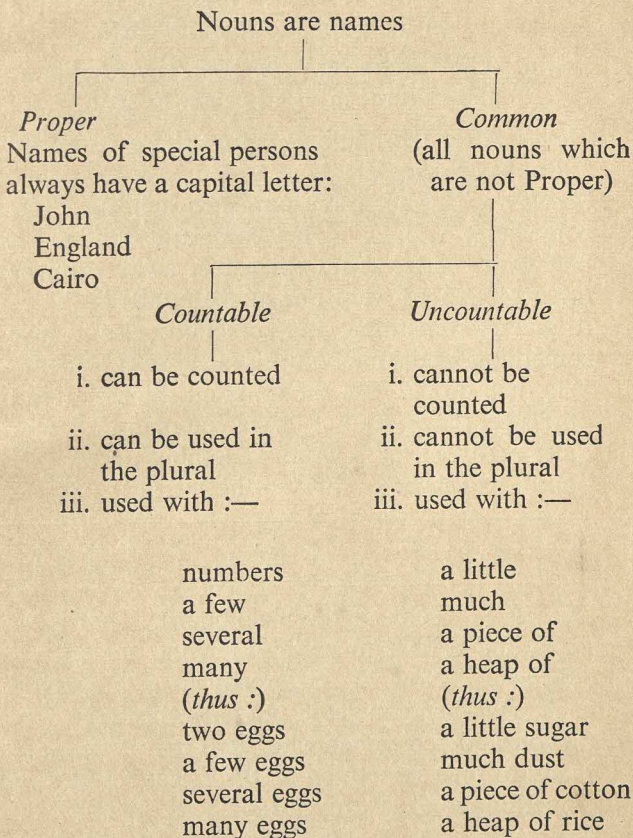
I saw	a piece of much	B
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Teacher : 'Put some nouns in column B.' (Class does so.)

The pupils now search the last Lesson taken in the class reading-book for nouns to go in column A or B. When sufficient time has been spent on this exercise, the lesson is concluded with a summary. (The blackboard is cleaned.)

Teacher : 'Let us now write down what we have found out.'

The blackboard summary is then built up, by question and answer, as follows :—



The class is now able, in future lessons, to tell the difference between countable nouns and uncountable nouns, and to understand such patterns as *a large number of men* and *a great deal of noise*.

6. Example No. 2. Adjectival Clauses

Intention : To teach (a) the construction of adjectival clauses ; (b) their function ; (c) the pupils to identify them.

From : The Lesson on 'The Past, the Present, and the Future' in The Fourth Reader.

Time : After the reading, before the exercises.

Books are closed.

Teacher : 'I want three pupils to help me. Please come here, A, B, C.' (They come and stand in a line facing the class, about three feet away from each other.) 'Now I want one of the pupils in the class to give A something, and somebody else to give B something, and somebody else to give C something. Who will do it ? Choose different things.' (All the pupils get things ready.) 'Are you ready ? I am not quite ready. I must write something on the black-board.' (Teacher writes on the board.)

I have a	—	which	—	gave me
----------	---	-------	---	---------

Teacher : 'Look at the blackboard. That is what A, B, and C have to say in a few moments.'

Teacher : 'Now X. Get ready to give something to A. A, when you get it, put it on the floor in front of you and remember who gave it to you. Y, get ready to give something to B. Z, get ready to give something to C. Ready ? Go!' (X, Y and Z bring their gifts. A, B and C put them on the floor in front of them.)

Teacher : 'Now we will do it again. M, N, O, please give A, B, and C something.' (They do so.)

Teacher to Class : 'How many things has each boy got now ?' *Class* : 'Two.'

Teacher : ‘ Now A, B, and C, do you remember what is written on the blackboard ? Each one of you must hold up one gift and say who gave it.’
(A, B, and C glance at the board, and say :—)

A : ‘ I have a book which X gave me.’

(As A speaks, the teacher fills in the spaces on the blackboard.)

B : ‘ I have a pen which Y gave me.’

C : ‘ I have a knife which Z gave me.’

The blackboard now looks like this :—

I have a	book pen knife	which	X Y Z	gave me
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Teacher : ‘ Now say it again and show the second gift.’ (A, B, and C speak in turn as before, and the teacher adds more words to the second and fourth columns.)

Teacher : ‘ Now I want each pupil in the class to give his neighbour something.’ (Pupils do this.)

Teacher : ‘ Who can say the correct sentence ? ’
(Pupils show hands, and as called upon by the teacher and helped by the blackboard, they say :—)

‘ I have a piece of paper which O gave me.’ etc.
Each pupil speaks his own sentence individually.

Teacher : ‘ Please clean the board, John.’ (John does it.) ‘ Now I want somebody to give me something.’ (Three or four pupils’ gifts are accepted.)

‘ What have I got ? ’ (Teacher shows one gift. Pupils give the answers, as each gift is shown. Teacher writes the last answer on the board :—)

You have a bag, which P gave you.

Teacher : ‘ Have I a brown bag or a black bag ? ’

Pupil : ‘ You have a brown bag.’

Teacher writes on the blackboard :

You have a brown bag.

Teacher : 'Look at the word *brown*. What part of speech is it ?' Class : 'It is an adjective.'

Teacher : 'I have a brown bag. I have a bag which P gave me. Which words tell you about the bag ?'

Class : '*Brown*, and *which P gave you*.'

Teacher : 'You said *brown* was an adjective. What work is done, then, by *which P gave you* ?'

Class : 'The work of an adjective.'

Teacher : 'I will write that on the board.'

You have a *brown* bag.
(adjective)

You have a bag *which P gave you*.
(doing the work of an adjective)

Teacher : 'Three more pupils, please! F, please come here and sit on this chair. G, sit on the floor. H, stand near the blackboard.' (They do so.) 'Now I must write on the board.'

X	gave a	to the boy	who
---	--------------	------------	-----------

'Now get something ready to give to these boys. Are you ready? X, you begin.' (X comes, gives a book to F, and goes back to his place. Y comes and gives a pencil to G. etc.)

Teacher : 'Class, look at the blackboard and then tell me what X did.' (Pupils in the class offer. In this way, the teacher gets the model answer.)

He gave a book to the boy *who is sitting on the chair*.

He gave a pencil to the boy *who is sitting on the floor*.

Teacher writes two or three of the answers on the board, and draws a line under the words *who is . . .*

Teacher : 'Now if you look at the words I have underlined, you will see that they make a sentence. It is a sentence inside the big sentence, and it is doing the work of an adjective. Why is it doing the work of an adjective ?'

Class : 'Because it describes the boy.'

Teacher : 'We call that adjective sentence an *adjective clause*.

It is a *clause* because it is inside the big sentence.'

(Teacher writes *clause* and *adjective clause* on the board.)

Teacher : 'Open your books at page 5. Look at the table :—'

Give this to the boy		gathered the flowers
Show this to the girl		went to London
Have you seen the man ?	who	is going to do it
I can't find the man		is frightened
Where is the person ?		lives here
Here is the child		is afraid of animals
		works here
		wrote on the blackboard
		shot the lion
		wants to go to sea
		hunted the bear

'There are sixty-six sentences in that table. You have two minutes to learn four sentences by heart.' (At the end of two minutes, pupils close their books and the teacher calls upon them to say their sentences. He requires each pupil to say the words which make the adjective clause after he has repeated his sentence :—)

Pupil : 'Give this to the boy who went to London. *Who went to London* is the adjective clause.'

7. Example No. 3.

Intention : To teach the use of the Past Perfect Tense.

From : 'A story—The Old Man and the Fruit Seller' in the Fifth Reader.

Time : At the end of the reading, in the 'Grammar Section'.

Teacher : 'I'm going to draw four pictures. Then I shall ask you to choose one of them. When I have finished, you will copy the picture you choose. Look at the board.'



Teacher : 'Take a piece of paper. Copy *one* of these faces. When you have finished, stand up and say, "I have finished it".' (The pupils in the class each draw one picture.)

As each pupil finishes and says, 'I have finished it,' the teacher calls him out, and gives him instructions, like this :—

Teacher to A : 'Pin it on the wall. Remember *pin*, *pinned*.'

to B : 'Pin it on the blackboard. Remember *pin*, *pinned*.'

to C : 'Place it in your reading-book, Remember *place*, *placed*.'

to D : 'Fold it. Remember *fold*, *folded*.'

And so on with other pupils :—

lay it on the table, put it under the chair, cover it with a book, *etc.* (Choose about ten pupils in all.)

Teacher to the remaining pupils in the class : ‘ Fold your pictures twice, like this.’ (He shows them.) ‘ How many folds have you made ? ’

Pupils : ‘ Two.’

Teacher : ‘ Class, what did I tell you to say when you finished drawing the picture ? ’

Pupils : ‘ I have finished it.’

Teacher : ‘ After you had finished the picture—notice that—after you *had finished*, what did you do ? A ? ’

A : ‘ After I had finished my picture, I pinned it on the wall.’ *Teacher* : ‘ B ? ’

B : ‘ After I had finished my picture I pinned it on the blackboard.’ *Teacher* : ‘ C ? ’

C : ‘ After I had finished my picture, I placed it in my reading-book.’

(And so on for all the ten pupils who were called out.)

Teacher : ‘ Class ? What did you do after you had finished the picture ? ’

Class : ‘ After we had finished the picture, we folded it twice.’

Teacher : ‘ I will write that on the blackboard.’

After I had finished the picture	I	pinned it on the wall laid it on the table covered it with a book folded it twice
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Teacher : ‘ Now think of two things you can do as you sit in the class such as *open a book, touch the floor, draw a line, hold a pen, etc.* Don’t do the actions yet. I am going behind the blackboard (or door, etc.) where I cannot see you.’ (Teacher goes where he cannot see the class.)

Teacher : 'Do your two actions.' (He waits a minute.) 'Have you finished ?' (He comes in front of the class again.)

'Now tell me what you did in a sentence like those sentences used on the blackboard : "After I had opened a book,....."'

Pupils in the class as called upon :

'After I had touched the floor, I rubbed my nose.'

'After I had drawn a line, I shut my book.' etc.

Teacher : 'Let us put some of your sentences on the board.' (He gives help with such verbs as *drawn*.)

After	I	had	..... ..... .....	I	...............
(Teacher writes about eight sentences.)					

Teacher : 'Do your actions again. I shall ask you what your neighbour did, this time.' (Pupils act.)

'What did your neighbour do, A ?'

A : 'After he had touched his nose, he touched his desk.'

Teacher : 'What did your neighbour do, M ?'

M : 'After he had drawn a line, he rubbed it out.'

(And so on, practising many pupils.)

Teacher : 'We can put those sentences with the others.'

After	I	had	.....	I	.....
	he		.....	he	.....
	she		.....	she	.....

Teacher : 'Now learn how those two sentences are

made. First, the Past Perfect Tense ; then the Past Tense :—'

After he *had opened* his book he *touched* the pen.
Past Perfect Past

'Now we are ready to do the exercises in your reading-book.'

(Continue as in the reading-book and Teacher's Notes.)

8. Example No. 4.

Intention : To teach the use of the Passive Voice.

From : The last Story in the Fifth Reader.

Time : After reading the story, in the Grammar section.

Many teachers explain the Passive Voice by changing a verb from Active to Passive and retaining the Object :

He killed the snake. The snake was killed *by him*.

But this is not the form of the Passive Voice most frequently used. The Object is very rarely retained ; the common use of the Passive Voice is in sentences such as:

Twenty people were killed and forty were injured.

It was sold for a few shillings.

My letter was lost in the post.

A committee-meeting will be held on Monday.

For this reason, the form of the Passive Voice is taught first as follows:—

(a) *Teacher*: 'Watch what I do, and then give me a sentence.' (He shows the class a piece of chalk.

He breaks it. He draws this picture on the board :



Pupils offer several sentences, but the teacher selects, without rejecting the others, *The chalk is broken.*)

Teacher : ' Watch again.'

(He shows a stick.
He breaks it. He
draws this picture
on the board :



Pupils offer sentences. He accepts *The stick is broken.*)

Teacher puts on the blackboard :—

The chalk | is broken.

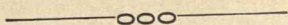
The stick | is broken.

(b) Teacher : ' Look at the board again.' (He draws
two lines and shows them to the class.)

Line 1.

Line 2.

(He joins the lines.)



Line 1. Line 2.

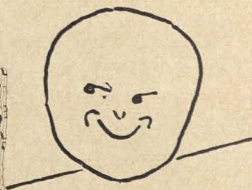
Teacher : ' Give me a sentence about two lines.'

Pupils : ' The lines are joined.'

Teacher adds to the two sentences above :—

The lines | are joined.

(c) Teacher : ' I am drawing
a face. Look
at it.'



' Now I am rubbing out
the mouth and changing
it.

What has happened ? '

(Pupils offer sentences. Teacher accepts :—)

The face | is changed.

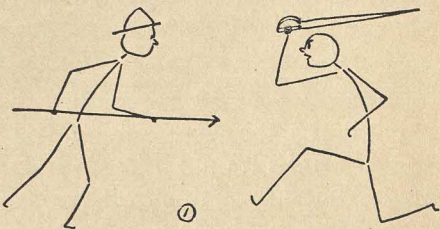
(He adds that sentence to the others on the board.)

(d) *Teacher* : 'This man's name is Jack. See what happens to him.'

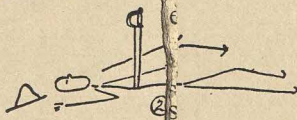


(Teacher draws this figure on the board. Note the hat with the name written against it to help the class to remember. The pupils look at the picture and then the teacher rubs it out and draws again :—

He shows the pupils this picture for a few moments, without speaking ; then he rubs it out, also.



Teacher then draws another picture and shows it to the class for a few moments, without speaking ; and cleans it off.)



Teacher : 'There was a fight.' 'Who had a speak ?' 'What happened to him ?'

(The answer is accepted and added to the sentences on the blackboard.)

Jack was killed.

(e) *Teacher* : 'Now here is another man. His name is George. He has a different hat.'

(Shows the picture for a few moments and then rubs it out.)



Teacher : 'Here comes the other man with the sword.'



(Shows the picture for a few moments ; then rubs it out.)

'What do you think will happen to George when this man with the sword catches him ?'

(Accepts the answer and writes it on the board.)

George | will be killed.

Teacher : 'Now let us see what we have on the blackboard.'

The chalk	is broken.
The stick	is broken.
The lines	are joined.
The face	is changed.
Jack	was killed.
George	will be killed.

‘ First, look at the words I underline :—’

is broken *is* broken *are* joined *is* changed
was killed *will be* killed.

(Teacher underlines those words on the black-board.) ‘Are they all the same tense ? Do they all belong to the same verb ?’

(He obtains the answer that they are the Present, Past, and Future tenses of the verb TO BE.)

Teacher : ‘ What verb does *broken* belong to ? ’
(*to break*) ‘ Give me the parts of the verb *to break*.’

(Pupils give *break, breaking, broken, broke*.)

Teacher : ‘ Which of those can be joined to *is* or *was* or *will be* ? ’

(Pupils give *breaking* and *broken*.)

Teacher gives the names *Present Participle* and *Past Participle*—if they are not already known. The pupils then build up the lists of participles of verbs on the blackboard :—

PARTICIPLES	
Present	Past
breaking joining changing killing	broken joined changed killed

Teacher : ‘ Now let us go back to the pictures about Jack.

What happened to Jack ? ’ (*Jack was killed*.)

‘ Who did it ? ’ (*The big man killed Jack*.)

(When the teacher has obtained these answers, he writes on the blackboard. The pupils answer the questions.)

Who broke the chalk ? *The teacher broke the chalk.*
 What joined the lines ? *Three rings joined the lines.*
 Who changed the face ? *You changed the face.*
 Who killed Jack ? *The man with the sword killed Jack.*

Teacher : 'Look at two of our sentences about Jack. I will write them again.'

Jack was killed.

The man with the sword killed *Jack*.

Teacher obtains from the pupils that in the first sentence *Jack* is the Subject, and in the second sentence *Jack* is the Object. The difference between the verbs is shown :—

was killed = TO BE + PAST PARTICIPLE
 killed = Simple PAST TENSE

The new names *Active* and *Passive* are taught :—

You <i>broke</i> the chalk.	Past Tense	} ACTIVE VOICE
Three rings <i>joined</i> the lines.	Past Tense	
The big man <i>killed</i> Jack.	Past Tense	
The big man <i>will kill</i> George.	Future Tense	

is broken	TO BE + PAST PARTICIPLE	} PASSIVE VOICE
are joined	TO BE + PAST PARTICIPLE	
is changed	TO BE + PAST PARTICIPLE	
was killed	TO BE + PAST PARTICIPLE	
will be killed	TO BE + PAST PARTICIPLE	

(f) *Teacher* : 'Of course, if you wish, you can say who did it :—

The chalk was broken by . . George will be killed by . . '

(g) Before the pupils do the exercises on Passive Voice set in the class reading-book, more oral exercises should be done :—

Change into the Passive Voice ; do not name the person or thing that did it :—

Somebody touched me. Something is worrying me.
Something stopped the engine. I sold the house.
I have sold the house. I shall sell the house.

(Continue with exercises in the class reading-book.)

9. *Example No. 5.*

Intention : To revise the use of Adverbs, Adverbial phrases and Adverbial clauses.

From : 'Farmers' Work' in the Sixth Reader.

Time : Before the reading.

Generally speaking, classroom methods which require much movement about the room on the part of the pupils are not usually suitable or convenient for older pupils who are about to leave school. In their case, the activity which must be a part of the learning process should be mental activity rather than bodily. Properly arranged, it can be just as interesting and amusing as bodily activity.

In all classes, the desire of the pupils to stand in a good position in the class, somewhere near the top, is a powerful help to the teacher ; this is the driving force which raises the pupils' interest in competitions of all kinds. Every pupil wishes to have the respect of his teacher and of his friends in the class. With older students this fact can be used in place of the bodily activities used in lower classes.

For this reason, in this example of grammar teaching and in the two which follow, much use is made of mental activity and the spirit of competition.

Moreover, the pupils wish, and expect, to be treated as real students, able to understand that their classbook contains serious work hidden in the stories. Grammar, therefore, can precede the reading, instead of following it. In this way :—

(a) *Teacher* : ‘In the next ten minutes, I am going to find out whether your eyes are really sharp or not. I am going to tell you some things to look for, and your job will be to find them quickly. I will help all I can by explaining clearly what it is you have to find. Listen carefully.’

(b) *Adverbs, adverb phrases and adverb clauses.*

(Teacher writes this heading on the board and then the types of adverbs, as shown.)

	Adverbs	Adverb Phrases	Adverb Clauses
Time Place Cause Purpose Result Manner Condition Degree			

‘There are at least 8 kinds of these.’ (He names them as he writes them on the board, as above.)

(c) *Teacher* : ‘Tell me what kind of adverb or adverbial phrase or clause each of these is, as I say it:—the day before yesterday ; in the middle of the circle ; as he was too old ; in order to win ; so we lost ; like this ; if you see him ; quicker than ever.’

(d) *Teacher* : 'That was easy, because I gave them to you in the order of the words on the board. But now we will really try. Take a piece of paper, about 4 inches by 2 inches, and write on it the numbers for answers 1 to 10 like this :—'

1	.....
2	.....
3	.....
4	.....

etc.

'Each answer will consist of only one word ; one of the 8 words from the board which tell the kind of adverbial. We will read together, and I will give you ten adverbs, phrases and clauses. You have to write its *kind* on your answer paper.'

(The teacher then reads from the classbook the passage below, and at each numbered phrase the pupils write its kind on their papers.)

'Agriculture means cultivating the soil *in order to produce crops for food*. (1.)..... It is the most important of all forms of work. *If there were no motor-car makers* (2.).... we could still (3.).... live without them. (4.)..... *But if there were no farmers* (5.).... we should die of hunger. (6.).... A Chinese author *once* (7.)..... wrote these words, "The happiness of a nation is like a tree. If the root is harmed the branches break off (8.)..... the leaves fall and the tree dies." *In all parts of the world* (9.)..... men cultivate the ground *in order to live*. (10.).....'

Teacher : 'Give your right-hand neighbour your

paper. Now mark the paper your neighbour has given you. These are the correct answers :—

1. Purpose 2. Condition 3. Time 4. Manner
5. Condition 6. Manner 7. Time 8. Place
9. Place 10. Purpose.

Change papers back again. Who has none right ? Only one right ? Two ?' etc. (Pupils show hands.)

Teacher : 'Do you all agree with my answers ?'
(Some discussion follows.)

- (e) Teacher : 'Write the numbers 1 to 12 on the other side of your papers, ready for another test.'
(Pupils do so.) 'First, I am going to test myself, and you must say whether my answers are correct.'
Teacher reads the next paragraph from the class-book, picking out the adverbial words and phrases as he comes to them and giving the kind, asking the class each time whether they agree. He will do it *as quickly as he can*. Thus :—

'In some places (Place ?) people farm the land in a very simple plain way (Manner ?) and as a result they have only simple plain food to eat (Result ?). Many eastern peoples live mainly (Degree ?) on rice (Manner ?). In other parts of the world (Place ?) the chief food is maize or wheat. In backward countries (Place ?) the farmers have only (Degree ?) small fields and they use simple tools ; hence their crops are few in number and poor in quality (Result ?). They do not understand the science of farming, for they have no opportunity to learn (Cause ?). Because they know no better (Cause ?) they work hard (Manner ?) for a very small result.'

Teacher : 'In that passage I have picked out 12 adverbials.'

(f) 'Now go through that same paragraph and see if you can give the same twelve answers as I gave you. Write them on your answer papers.'

(Pupils study the same passage silently and write out twelve answers. Papers are then changed and checked as before.)

(g) *Teacher* : 'We will now have a race. The names of the winners will be placed on the blackboard. Shut your books. When I give you the word, you are to open your books at the paragraph we have just read, and begin at the first line of the next paragraph. The race is to find the first Adverbial of *Manner*. (It can be an adverb, an adverbial phrase or an adverbial clause.) I will write it on the blackboard :—'

Race. To find the first Adverbial of *Manner* on page 28.

Begin at the words *In more advanced countries.*

'Are you ready? Go!'

(Teacher continues in this way for other kinds of adverbials, until there has been sufficient practice, or interest begins to fail.)

(h) *Teacher* : 'Read the Lesson *Farmers' Work* quietly to yourselves.'

(Continue as in the *Teacher's Notes*.)

10. Example No. 6.

This is an example showing one method of using the class reading-book in order to revise one particular point in grammar. The grammar topic chosen is the use of the *-ing* form of the verb.

Almost any Lesson can be used for this purpose. In the present example the section on *Men Who Made*

the World Larger from the Sixth Reader has been chosen.

The Teacher must know what he is aiming at and what his pupils are expected to know at the end of the lesson. In revising the uses of the *-ing* form, the lesson should result in a clear understanding of the following :—

- (a) That the *-ing* form of the verb is sometimes used in ways which bring it very close to being a noun ; and at other times in ways which bring it very close to being an adjective.
- (b) That the *-ing* form is like a noun in these cases :
 - i. a drawing ; a painting ;
 - ii. the playing of games ;
 - iii. Doing that is wrong. I like doing it.
- (c) That the *-ing* form is like an adjective in these cases :
 - i. a talking doll ;
 - ii. He is talking ;
 - iii. Talking loudly, he went away.
- (d) That the *-ing* form can have its own Object, because it is a part of a verb.

In order to bring out these points clearly, they should be taken in order :—

- | | | |
|-------------------------------------|---|---------------------|
| (a) <i>-ing</i> form as nouns | { | obvious adjectives |
| (b) <i>-ing</i> form as adjectives. | | present participles |
| (c) <i>-ing</i> form transitive | | participle phrases |

As follows :—

Teacher : ‘ In this lesson we are going to tackle a point in English grammar which some people think is difficult, but which you are going to find quite easy when you do it my way. Turn to page (90) in your reading-books, the opening paragraph to *Men Who Made the World Larger*.

‘ Our enjoyment of swimming or football is not spoiled by the fact that while we are enjoying the sport we are also exercising our bodies. Indeed, part of the pleasure of any game is the good that we get out of it. In the same way, your enjoyment in reading the brave adventures described in this Lesson need not be spoiled if, while enjoying the stories, you improve your English. Watch, therefore, for these three things :

First, the use of participle phrases such as :

The sun having set, we lit our lamps.

Drawing his sword, he attacked the crocodile.

The shopkeeper, *rubbing his hands together*, smiled at me.

Secondly, sentences in English are sometimes shortened by making one subject fit two or three predicates. There are several examples of this in the reading :

The soldier *advanced* two steps, *lifted* his rifle, *aimed* at the tiger, and *shot* it.

Thirdly, the reading contains several examples which will show you how to use the Perfect Tenses correctly. Observe these three things and try to copy them in your own composition.’

Teacher : ‘ First, I will give you two minutes in which to count up the number of words in that passage ending in *-ing*. There are between five and fifteen. What is the exact number ? When you know, put up your hand.’

(The answer is *eleven*.)

Teacher : ‘ Beginning with you, X, each pupil will say one *-ing* word from the passage, in order.’
(They do this.)

Teacher (whose object now is to help the class) : ‘ Now I will go through each of those words with you. Pay careful attention, because I shall

give you a quick test on them afterwards.
Swimming or football. Are these the names
of sports? (Class answers).

What part of speech is *football*?

What part of speech is *swimming*?

Next word : *are enjoying*

What tense is that? (Class answers.)

What part of speech is *are enjoying*? (Verb.)

The next one is *exercising*.

What part of speech is it? (Class answers.)

What's the next *-ing* word? X tell me.'

X : 'In reading.'

Teacher : 'What part of speech is *in*?

What sort of phrase is *in reading*?

What part of speech is *reading*?

What's the next *-ing* word? (*enjoying*)

That is more difficult. Let us look at it more
carefully. Take the whole phrase : *while*
enjoying the stories. Does it describe any-
thing in the rest of the sentence? Let us see.

Who is meant by *you*?

Are *you* supposed to be happy or miserable
when reading the stories?

Then what does *while enjoying* describe?

You is a pronoun. What work would you
think the phrase *while enjoying* is doing?
(The work of an adjective).

Teacher : 'There is an even better case of an *-ing*
adjective in the first paragraph on page (95).
Find it.' (*Starving and angry, his men....*)

Teacher : 'The book tells you what the next three *-ing*
words are. What are they?' (*participles*)

(Continue for *by making* ; *in the reading* ; *the reading*.)

Teacher : 'Are you ready for the test now ? Make quite sure. We have been dealing with *-ing* words. We have found there are different kinds doing different sorts of work. What are they ?' (Teacher writes on the board.)

-ing words

- i. like nouns
- ii. like adjectives
- iii. participles (like verbs)

Teacher : 'There are three classes, then. Let us go through the list again and see to which class each *-ing* word belongs.'

Pupils go through the list and give the answers :—

(of) swimming..Noun
(are) enjoying..Participle
(are) exercising..Participle
(in) reading..Noun
(while) enjoying..Adjective
(the sun) having..Participle
drawing (his word)..Participle
rubbing (his hands)..Participle
(in the) reading..Noun
(the) readings..Noun

Teacher : 'Now for the test. Get ready another piece of answer paper. Write down numbers 1 to 10 for ten answers.'

Question No 1. Turn to page 1 of your reading-book. Look at the first sentence beginning 'Writing is a kind of drawing, for

each letter is made up of straight lines or curves just as a picture is drawn by putting straight or curved lines in different positions.' Find the first word ending in *-ing*. What part of speech is it ?

Question No. 2. Find the next *-ing* word. What part of speech is it ?

Teacher continues in this way for ten questions, going as far as is necessary in the reading of *Lesson One* of the Sixth Reader.

Teacher : 'To end, let us write down what we have learned.' (He writes on the board, the pupils giving examples.)

-ing words

1. Nouns: (in) reading ; (of) drawing
2. Participles: like adjectives:— starving (and angry)
verbs:— (are) exercising
phrases:— rubbing (his hands)

Teacher : 'One last point. Who can see the difference between :

He went away laughing.

He went away reading a book.'

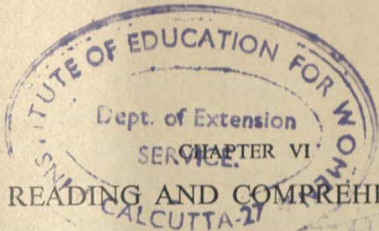
(Pupils discuss transitive and intransitive *-ing* words.)

'Let us add to the blackboard —

-ing words may have their own Objects.'

Teacher : 'Turn to the Exercises at the end of *Men Who Made the World Larger*. Do the exercise on construction of sentences with *-ing* words.'

(After this, begin reading as in the classbook.)



READING AND COMPREHENSION

1. When the pupils receive their new English books, perhaps a day or two before their first English lesson of the year, it is instructive to watch them turning over the pages to see what the new year's work holds for them. Pupils in all classes do this, but there is a marked difference between the pupils in the lower classes and the senior students. The former look hastily at the pictures and nothing much else ; for they intend to rely entirely on their teacher. In their eyes, the teacher and the book are closely connected, indeed they are almost one ; a lesson will be interesting or otherwise according to the teacher's handling of it. To the junior pupils, the important thing is not what is in the book but what the teacher will do with it.

But the senior pupil has his own likes and dislikes. As he looks through his new book, glancing not only at the pictures but also reading little bits here and there, he is critical of the subject-matter, of the illustrations and of the exercises. He judges these, not as a junior pupil will do, for their entertainment value (though this is estimated with some interest) but by a standard of difficulty and usefulness: 'Is this book too hard or too easy for me ? Is it going to improve my English ?' We have all seen two of our pupils looking together at a new English book on the first day of term, and quite obviously forming an opinion about it before it is used in class.

These judgements are, of course, very superficial, and they are made far too quickly and with too little

knowledge ; but nevertheless they are made, and faintly or strongly that first impression will come up again in the pupils' minds each time a new lesson is entered upon.

This attitude of the senior pupil towards his compulsory reading has an important bearing on the methods which will produce the best results in the classroom. If it can be shown that what the pupil expected to be uninteresting turns out, in fact, to be very interesting indeed ; or if a lesson makes it evident that what appeared to be easy really contains some most useful material of great value in helping the pupil to speak and write, then a very great gain has been made. And this is the function of that part of the English work in senior classes which can be called comprehension. The teacher acts as a guide, showing his class how to uncover all that there is in the subject-matter, all that there is in the words chosen by the author, and all that is to be examined in the constructions, patterns and planned paragraphs in which the material is presented.

It is remarkable how a hidden meaning—so obvious when it is pointed out—can be unnoticed. Consider these lines about a soldier's bugle :—

‘Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying.’

It is easily possible to read those lines several times without noticing at all the most important thing about them. Have you noticed it yourself ? There are altogether fifteen words ; and in those fifteen words there are no less than nine commas. That is remarkable, is it not ?

And there is, of course, a reason. A comma is used in punctuation to mark a short pause ; so that in

writing these fifteen words the poet arranges for a moment's silence at nine different places. The key lies in the word *echoes*, and the pauses are the moments of waiting, listening for the *echo* to come :—

Blow : a full round sound, like the note of a bugle,
followed by a pause, and then again
blow : the echo of the first *Blow*.

Similarly with *answer*, which is followed by a pause and the word *echoes* and then a second *answer* which is the echo of the first.

And at the end, *dying* followed by two echoes separated by a short silence.

It is by indications of that kind that the teacher will be able to lead his pupils to discover (in the true meaning of that word) all that is to be found in a piece of reading. Where a pupil would pass hastily over a word, under the impression that he understands all about it, the teacher will ask a question or two which will show how much more meaning and interest that simple word may contain than at first appeared. When the pupil assumes that the author has written a paragraph 'straight off', the teacher will show how the sentences have been built, each into its appointed place, to make a unified paragraph ; and how the paragraphs have been linked to one another to form a complete picture.

This kind of work can be taken to any standard of difficulty, and it is by no means necessary—indeed it would be very unwise—to attempt more than can be easily and readily grasped by the pupils. A great deal of the work is set out in the Teacher's Notes, and perhaps most teachers will be content with that ; but, of course, the more trouble the teacher takes, the more will the pupil get out of the lesson.

2. As an example of what can be uncovered from

quite simple words in an easy story, let us take a tale known to everyone, the tale of the Prodigal Son.

'A certain man had two sons ; and the younger of them said to his father, "Father, give me the share of the property that comes to me." So he divided the property between them.' So : only a little word, but what does it convey ? There was no dispute, no argument ; the father did what he was asked to do and he did it at once. It would appear that the request had been made on previous occasions, and the young son had been persuaded not to press it ; but now the father felt that it was of no use to argue any more, the headstrong young man must have his way.

He was only a younger son and therefore his share would not be very much, certainly much less than half. The most valuable things he would not be able to touch at all—the house, for example. All those would go to his elder brother—the house, the farm buildings, equipment, the land, and the greater part of the farm stock. When the younger son had taken his share, all that was left would remain with his father and all of it marked for the elder brother. In fact, the elder brother benefited very greatly from the younger son's haste. All that is given to us in those two short sentences. The story continues :—

'And not many days afterwards, the younger son got all together and travelled to a distant country.'

Not many days : why is the length of time important to the story ? The young man didn't wait very long, did he ? He must have sold his share and turned it into cash in a very great hurry. If that were so, then quite certainly he received for it far less than its real cash value.

And why *a distant country* ? The words indicate that

he was very discontented with his own land, his own language and his own people. Why? Perhaps they knew him too well and he was unpopular, and knew it. It seems also that he did not wish his father to know what he was going to do with his money. At any rate he wasted no time in explaining matters before he left for a place so distant that he could have known nothing about the conditions which he would find there.

And after he had wasted his money and was reduced to extreme poverty, at the end of the story :—

‘He arose and came to his father. But while he was yet a great way off, his father saw him and pitied him and ran and threw his arms round his neck, and kissed him.’

He arose : in fact, he came to his senses, for that is the idea given by the words. And he went back to his *father*. He wasn’t merely returning to the place where he was born, or to his own country, or to his home and family ; his object was to get back to one person—his old father. He must have been thinking about his father all the time ; he cannot have been altogether bad.

His father saw him coming *while he was yet a great way off*. How was that? The boy could have been only a small figure far away in the distance. And surely it could not have been mere chance that his father saw him a great way off, on that particular day. The old man must have been there on purpose, watching for him. Indeed, it seems that he had been making a habit of watching, day by day, every day throughout all the years his son was absent, and that at long last the father’s watching was rewarded.

It is no wonder, then, that when he saw his son he *ran*, even though he was old and the distance was great ; old men do not usually run, and run a long way. There is much love in that word *ran*. And *pitied him* :

the young man was in rags, filthy, tired, a dirty beggar ; but his father was not angry. He didn't say, 'I told you so.' His feelings were of love and pity. And then, although his son was dirty and wearing filthy beggar's clothes which were very unpleasant to touch, the father kissed him, all love, forgiveness and welcome home.

3. That may seem a great deal to get out of a few simple sentences, but careful reading shows that it is all there. It is in this way that the teacher can help the senior pupil to uncover the interest which underlies what he has read rather quickly and judged with too much haste.

4. Apart from exercises of that kind, the alert teacher can often find useful and very interesting language material in a single word.

We are all very familiar indeed with the simple word TWO, but have we ever really looked at it ? Although the pronunciation is simple enough, that W does not seem to be doing any work or to have any value. A few moments' consideration, however, will throw a flood of light and interest on the W which at first sight looks so much out of place.

We notice that it is found in *twelve* which is *two* after counting ten. We meet it again in *twenty* which is *two* tens. *Twins* are *two* of the same kind, and *twice* is *two* times. *Between* must be used only when there are *two* limits : *He sat between the door and the window.* *The man and the boy divided the money between them.* But when there are more than *two*, *tw* disappears : *We divided the money among the four of us.*

In all these words the essential number *two* is represented only by its first two letters which are spoken as well as written, and the importance of that silent W with which we began is obvious.

While we are discovering these things, perhaps

some bright pupil will make a suggestion about *twilight*.

5. The detailed study of a passage may be aimed at any one of three purposes :

- (a) to ensure that all the pupils have grasped the *general meaning* and to develop that general meaning by examining what lies behind it and expanding the details ;
- (b) to make a special study of the *vocabulary* used and to use the passage for practice in language work and constructions ;
- (c) to enliven the wits of the pupils through *intelligence questions* and puzzles, the answers to which can be discovered by thinking round and about the material in the passage.

Work of this kind is strong medicine for pupils who, after all, are just beginning to read in the way that a student reads ; and small doses are advisable so that interest and pleasure may be maintained. In any case, there is the question of the time that can be spared.

It will be useful, therefore, to consider what types of questions and exercises can be set under each of the three heads, so that the teacher may have a wide choice at his disposal.

The remainder of this chapter, therefore, is in two parts : first, a number of suggestions showing the kinds of questions and exercises which may be employed ; and second, three models (one from each of the three senior readers) showing how the work may be applied to representative passages.

6. *The general meaning* is easily uncovered by questions arising directly out of the reading material and they are questions commonly heard in all classrooms :—

How many people are there in this story ?

Why did the hunter take his spear but not his gun ?

What did the elephant do when it saw him ?

No teacher ever misses simple work of that sort, but it is suggested that an interesting variation is to allow the pupils sometimes to question the teacher. It is always more interesting to ask questions than to answer them, and everybody will study the material with great zeal to try and find a question which the teacher cannot answer. When that happens the teacher can appeal to the class for help and in the last resort the questioner can be called upon to answer his own question under a fire of criticism from his friends.

The expansion of the general meaning by the examination of what lies behind it is not quite so commonly used ; and more time should be given to it. Here is a sentence from the Reader :—

‘The good citizen helps with his services or his money in all the work which is undertaken to improve his village.’

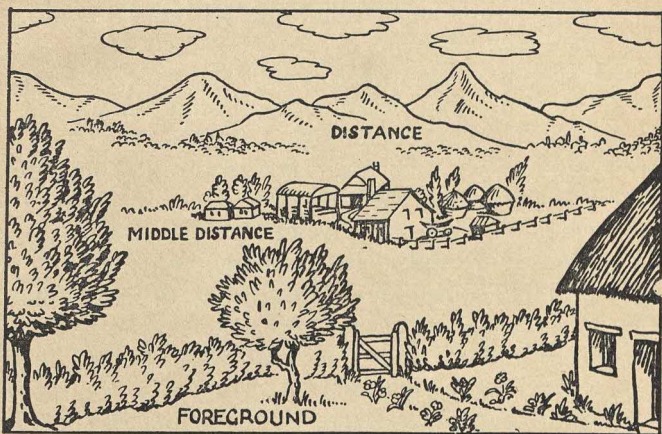
- (a) What kinds of work are undertaken to improve villages ?
- (b) Give examples from your own knowledge.
- (c) Are any improvements undertaken which are not paid for ? Give examples.
- (d) Give examples of village improvements with which the good citizen could help :
his skill ; materials ; leisure time ; possessions.

In work of this kind there will be an added interest and value (in the light of what has been said about experience) if the pupils are encouraged to make drawings or models. For example, in the passage just quoted they might be asked to make simple models of wells, village-school buildings, and so forth, and explain to the class their details of construction, materials which would be used, and the building problems that would arise.

Types of questions for ‘meaning : general and

detailed'— (types only ; the 'paragraph' here is imaginary).

- (a) Find the title for this paragraph.
- (b) There is a contrast between paragraph 2 and paragraph 3 ; paragraph 2 is about (*so and so*), what is paragraph 3 about ?
- (c) Shut your books. Here on the blackboard are three sentences from this paragraph, in the wrong order. Put them into their right order.
- (d) This description was written in the morning ; what changes would have to be made if it was written (in the afternoon ; looking North instead of South ; in hot weather instead of cold ; a hundred years ago instead of now, *etc.*) ?
- (e) Paragraph 3 is only another example of what is described in paragraph 2, but there are important differences ; what are they ?
- (f) A picture has a foreground, a middle-distance, and a distance :



This paragraph is of a picture in words. What is in the foreground ? in the middle-distance ? in the distance ?

- (g) What evidence does this paragraph contain that (*so-and-so*) was brave ? well-mannered ? young ? a woman ? an Indian ? *etc.*
- (h) This paragraph tell us that (*so-and-so*) has arrived in the house ; what do you think he will do next ? What would you do next ?
- (i) You remember that we were told in paragraph 1 that (.....). What is there in this present paragraph which proves it ? (which explains it ? which disproves it ?)
- (j) This is a very long paragraph. It should be divided into two. Where should the division be made ?
- (k) Why does the author call this a (*quarrel*) and not a (*fight*) ?
- (l) This is what X. wrote in his letter. Suppose he had written a telegram instead, what would he have said in the telegram ?
- (m) We have finished the story. I think it could be made into a cinema film, but not into a play for the stage. Why not ?
- (n) The author has used (*twenty*) lines to tell us this. I think he could have done it in half the number of lines. What could safely be left out ?
- (o) Suppose you had to draw a picture to illustrate this paragraph. What would you draw ? What would you have to leave out ?
- (p) Shut your books. In this paragraph the author said that something was like (*a ship at sea*). What was like (*a ship at sea*) ?
The author said that (*so-and-so*) was 'like' something. Like what ?
- (q) Shut your books. Here are two sentences spoken by two different people in the story :— (1)
(2) . . . Who said which ? How do you know ?

- (r) Prove, by quoting from the book :
- i. that this happened in.....and not in.....
 - ii. that it happened (*then*) and not at the present time.
 - iii. that it happened because...and not because..
 - iv. that (X.) would be a pleasant person to meet, and not an unpleasant one.
- (s) This is a (*sad*) (*happy*) story. Pick out the (*sad*) (*happy*) (*etc.*) words in it.
- (t) Before the author wrote this piece he made some notes.
Write the notes you think the author made.
- (u) Rewrite the paragraph imagining you had been there yourself (*from the point of view of the elephant*) (*etc.*)
- (v) Draw a plan of the room described in this paragraph.
- (w) The author gives us two examples. Give another suitable example to explain what he says.
- (x) The author describes one thing. You describe the exact opposite.
- (y) This story has a very sad ending. How could it be given a happy ending? What other changes would have to be made?
- (z) Look at this word (. .). We met it before in paragraph 2. Why are paragraph 2 and this paragraph linked in this way?
- (za) The author knew what the ending was going to be when he wrote the beginning. Prove it.
How does the last paragraph look back to the first paragraph? (*This paragraph to the one before it?*)
- (zb) What is the chief idea in this paragraph? How has the author used the rest of the paragraph to explain it?

- (zc) This story is about what happened on Sunday. What do you think happened just before, on Saturday? And what will happen on Monday?
- (zd) I should like to know more about this. What further questions could we ask the author?
- (ze) The author says, '.....' Is that always true? Can you think of some exceptions?

7. *Vocabulary and Language-work.* For these exercises, all the kinds of work suggested in *The Teaching of English Abroad, Part II* can be used in senior classes also, with the addition that more senior pupils should be trained to make the greatest possible use of the dictionary. A good dictionary is a mine of all sorts of information, and the abbreviations used in it should be carefully studied. It is a useful exercise to take a word in the dictionary and to write out in full all the explanations given. For example, the dictionary may show—

finish v. t. & i., & n.

which means that the word can be used as a transitive verb, as an intransitive verb, and as a noun. Examples can be given of these uses.

The dictionary (if it is a good one) will also give important idioms which should be practised in sentences—

finish off ; *fight to a finish* ; *finish up with*.

A dictionary which is too small can be a danger. In senior classes, a good dictionary should be available in the classroom and the pupils should be encouraged to buy the best they can afford.

Here are types of questions on Vocabulary and Language-work (in addition to those given in *The Teaching of English Abroad, Part II*):—

(a) *Vocabulary* :

- i. In this paragraph find the nouns (pronouns, participles, etc.).

- ii. What adjective is attached to the noun.....in this paragraph ?
Suggest other suitable adjectives for that same noun, (a) for use in this paragraph, (b) for use in other places.
- iii. Look at the adjective (adverb, noun, verb, *etc.*) used in this paragraph. What other adjective (adverb, *etc.*) could be used if the author wished to give the opposite idea ?
- iv. Find the word in this paragraph which means . . . What other words, with similar meaning to this, does the author use ?
- v. Here on the blackboard are some words from this paragraph but the letters are in the wrong order. What are the words ? (*nevgi—given, etc.*)
- vi. Find words in this paragraph which rhyme.
- vii. Here are three words from the paragraph ; letters are in the wrong order and one letter is missing in each word. What are the words ? (*ropdecing—proceeding, etc.*)
- viii. In this sentence the author has chosen to use the word (*finished, etc.*). What other word could he have used ?
- ix. Arrange the first ten words in this paragraph which begin with (*c, etc.*) in alphabetical order.
- x. Find all the words in this piece which describe shapes (colours, smells, sizes, quantities, *etc.*).
- xi. Find the verbs with one adverb, in this paragraph, and to each verb add another suitable adverb.
- xii. Find the words in this paragraph which mean : to make firm ; the end ; *etc.* (Teacher gives synonyms.)
- xiii. Find the first two words in this piece which describe shapes (colours, *etc.*) and name two things which are of that shape (colour *etc.*).

- xiv. Reverse the meaning of this sentence (paragraph) by using opposites. For example, put *big man* for *little boy*. Read the result when you have made the changes.
- xv. Pick out all the words which mean or indicate movement (*direction, time, division, etc.*).
- xvi. This paragraph describes a friend (*pleasant place, quiet scene, brave action, etc.*). Alter the words so as to make it describe an enemy (*unpleasant place, noisy scene, cowardly action, etc.*).
- xvii. Give all the words in this piece which name somebody who does some sort of work. Write down those names and alongside each one write the names of the tools the worker will use and three things he can make (*or do*).
- xviii. The author says that the man 'went' (*etc.*). What other verb could he have used instead of 'to go' (*etc.*) ?
- xix. Find in this paragraph three cases where the author uses two (*or three*) words where one would do. Give the one word. For example, *go up = ascend*.
- xx. In this piece find the name of a (*coin, etc.*). Tell me :—the country where it is used ; the name of the people who live there ; what their language is ; what they call the place where they (*worship, etc.*).
- xxi. Find in this piece the names of two creatures. Give me words to describe (a) how they move ; (b) the sounds they make ; (c) the place they live in.
- xxii. Find words in this piece which describe sounds, and tell me two things which make those sounds.
- xxiii. Use as two different parts of speech ; in two different meanings ; at the beginning of a sentence ; as the last word in a sentence ; to make other words.
- xxiv. Turn into a noun (*verb, adjective, etc.*).

xxv. Find words in this piece to which you can add -y (cloud, wind, etc.) ; -ine ; -ant ; -al ; -ous ; -able ; -ible ; etc.

(b) Grammar and Language-work :

- i. Shut your books. I will give you Predicates from the book ; you will give me suitable Subjects. (*Subjects—Predicates*)
- ii. Here on the blackboard are the words from one of the author's sentences. They are mixed up. Put them into their correct order.
- iii. Find all the nouns in this piece which form their plurals by adding the sound *iz* (*place, places*).
- iv. Put all the nouns in this paragraph into two classes : countables and uncountables. (*verbs : transitive and intransitive, active and passive ; adjectives, etc.*).
- v. Imagine what you have just read in the book is happening now. Put it all into the Present Tense (*or make it a Future Tense exercise*).
- vi. Find all the adjectives which are used as Complements. (*He is good, etc.*)
- vii. Reverse the prepositions where you can, and read the passage. Does any part of it still make sense ?
- viii. Find the antecedent of every Relative. (*We met the old man who*)
- ix. Take the first sentence in the piece and use it as a model for a substitution table.
- x. Find words in this piece to put into these tables :—

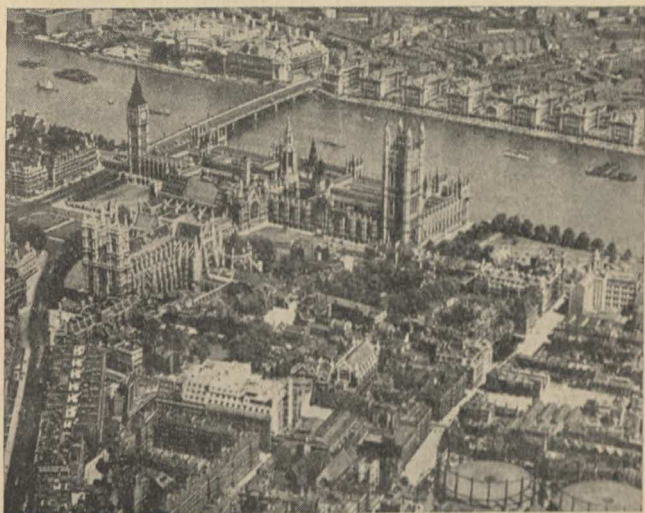
Much Little The least A large amount of	is to be found here
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Few Fewest Both	are lost
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- xi. Find all the words *and phrases* which describe place, movement, time, direction.
- xii. Find all the infinitives which follow prepositions (so as ; in order).
- xiii. Find all the *-ing* forms which follow prepositions (in, as, by, *etc.*).
- xiv. Find all the plural (*or singular*) verbs, and say why each one is plural (*or singular*).
- xv. Find every clause which is a 'hidden question'.
(I don't know *how he can do that.*)
- xvi. Collect all the *If* clauses in this piece.
- xvii. Find all the verbs which include a part of the verb *to be* and say whether each verb is active or passive.
(He is coming ; *active*. He was killed ; *passive.*)
- xviii. Collect all the examples in this piece in which the Subject follows the Verb, and explain why it is so placed.
- xix. Pick out all the adverbials in this piece, whether words, phrases or clauses, and classify them into :
how? how much? when? how often? where? why?
- xx. How many times is *as* (*for ; all ; with ; etc.*) used in this piece? In how many different ways? Give other ways in which that word can be used.
- xxi. Find all the sentences in this piece which do not begin with the Subject. Examine the results, and use the same beginnings in sentences of your own.
- xxii. How many verbs are there in this piece which are transitive but which you can use intransitively if you wish?
- xxiii. Cut out all the conjunctions. Read the paragraph without them, with necessary alterations.
- xxiv. Teacher chooses suitable words in the piece and gives each word a number. The pupils say what work each word is doing in the sentence in which it occurs.

8. *Intelligence Questions* : These can be of tremendous interest and the class will get very keen. The great value of the exercise is that in their anxiety to find the answer to the puzzle the pupils read and re-read the text without any compulsion. The sort of question can best be explained by examples of types of pictures to be found in class reading-books.

Example I : (From the Fourth Reader.)



'The white building with two square towers very close together, which stands just in front of the Houses of Parliament, is Westminster Abbey. Westminster Abbey is the most famous church in the British Empire. It is very, very old for it was built nearly nine hundred years ago. The princes and princesses of England are married in Westminster Abbey, the Kings and Queens

of England are crowned there, and many of them are buried there.'

(a) Find the Houses of Parliament in the picture. Find Big Ben. How do you know you are right ?

(b) Was this photograph taken

i. When the sun was shining ?

ii. in November ?

Prove your answers. (i. Yes, *shadows*. ii. No, *leaves on trees*.)

(c) What is the name of the bridge ? Why ?

(d) Describe the position of the Houses of Parliament.

(e) In this part of London, the direction of the River Thames is almost North-South. The Houses of Parliament are on the left bank of the river. Considering these facts, say whether the photograph was taken in the morning or in the afternoon, and prove your answer.

(f) Westminster Abbey is a church. In accordance with Christian custom it is built lying in an East-West direction. Are the two square towers at the East end or the West end ?

(g) Find a sentence in the reading which does not contain the verb *to be*.

(h) The Thames flows fairly fast, and is tidal. When this photograph was taken, was the tide rising or falling ? (rising ; *sailing boats would go with the stream, not against it*.)

(i) Look in the dictionary and find out why it is *Westminster*. (*West—west of the City of London ; minster—large important church*.)

(j) What is left out in the last sentence of paragraph 3 ? (*Kings and Queens of England are also married in the Abbey*.)

Example 2: (From the Sixth Reader.)

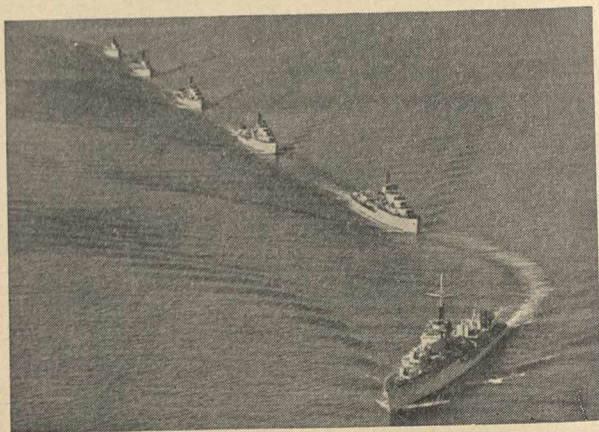


'Many modern bridges are made of steel. In order to prevent a steel bridge from bending, the engineers who build it stiffen it by using steel bars. As you can see in the photograph of the steel bridge over the St. Lawrence at Quebec in Canada, the arrangement of the bars is often very complicated, but they are so arranged that extra strength is provided where bending, crushing or stretching have to be resisted. One disadvantage in using steel for bridges is that steel rusts. In order to keep a steel bridge in good repair, workmen must be continually busy cleaning off the rust which forms on the steel, painting the ironwork in order to preserve it, and repairing any part of it that may be damaged. Steel bridges require constant care, in spite of their great strength.'

- (a) Why *steel* and not *iron* ? (Look in the dictionary.)
(b) Why *Many* ? Why *modern* ?

- (c) What makes a bridge bend ? In what direction ? Does a bridge ever bend sideways ? Does a bridge never bend at all ?
- (d) What do the workmen do ? Is the work described in this paragraph all the work they have to do ?
- (e) What is an engineer ? Why are engineers employed to build *bridges* ?
- (f) Why must the engineers arrange to resist crushing and stretching, as well as bending, in bridges ?
- (g) This author repeats himself. Prove it. Improve it.
- (h) Prove from this paragraph that steel bridges are better than stone ones. (Look at the last two words.)
- (i) This author uses short sentences and long ones to improve his composition. Prove it.
- (j) He also knows how to combine several simple sentences into one sentence. How does he do it ?
- (k) What further questions would you like to ask the author about *bars* ; *rust* ; and *preserve* ?

Example 3 : (From the Sixth Reader.)



- (a) Give two different proofs that the ships in this photograph are warships, not merchant ships.

- (b) Look up in the dictionary *destroyer* and *battleship*.
 . Give two proofs that the ships in the photograph are destroyers.
- (c) Look closely at the sea in the photograph and explain :
- i. the dark V-shaped mark on the sea in front of each ship ;
 - ii. the white marks on the sea in front of each ship ;
 - iii. the white marks on the sea behind each ship ;
 - iv. why there are no white marks on the sea anywhere else ;
 - v. why the V-shaped mark in front of the first ship is bent while those in front of the other ships are not bent.
- (d) The photograph was taken in the early morning ;
- i. what is the direction in which the leading ship is moving?
 - ii. what is the direction of the other five ships ?
 - iii. what is the direction of the wind ?
- (e) At the time when the picture was taken was the sea
- i. rough, *or* ii. moderate, *or* iii. smooth ?
 (Ans. : smooth. The masts are all upright ; the destroyers are not rolling.)
- (f) Was this photograph taken from another warship ? or from a merchant ship ? or from a small motorboat ? or how ?
 Prove your answer.
- (g) Draw a plan showing the position of these ships. Mark on it a N/S line and an arrow to show the direction of the wind. Compare your plan with your neighbour's and prove that yours is correct with regard to
- i. direction. ii. spaces between ships.

- (h) Write out three suitable titles for this picture and choose the best of the three. Say why it is the best.

Example 4 : Examples of general intelligence questions which show what kinds of puzzles can be set at any time when a word or a phrase in the Reader suggests it, or the class is in need of a change.

- (a) What kinds of material other than (*leather*) are (*shoes*) made of? Why?
- (b) Why isn't a spoon sharp at the edges so that it could be used also as a knife? Is a sword sharp on both edges? Why?
- (c) What colour are (*wasps*') legs? Have all (*wasps*) legs of the same colour? What is the difference between a (*bee*) and a (*wasp*)?
- (d) Do all beetles fly? Do all birds fly? Do all flying things have two wings? Do all things that fly have feathers?
- (e) Why does a chair have four legs and not three or five? Why are they called legs? Can you think of other objects which have parts named after parts of the human body, and why?
- (f) Is the flame of a candle as hot inside as outside? How can you prove your answer? Draw a candle flame. Why is it that shape? Is it the same shape as the flame of a lamp? Why not?
- (g) Is all cotton thread of the same diameter? If not, why not? How can some kinds of cotton thread be thicker than others?
- (h) Do spectacles all magnify? Do they all contain the same shaped lenses? Do all lenses bulge the same way?
- (i) Is black ink black? Is it ever black? Why isn't red ink used as often as black ink? Why is red ink used at all? Why do ink bottles in an inkstand

- have lids ? Is it just to keep out flies ?
- (j) What is a month ?
- (k) Does the sun always look the same size ? Does it always look the same colour ? Why is there no shadow when it is raining ?
- (l) What is the difference between a lake and a sea ? (It is not merely size.)
- (m) Is a tin made of tin ? a glass of glass ? clothes of cloth ? Is a postage-stamp a stamp ?
- (n) A big ship is made of steel. Why does it float ?
- (o) A man once said, 'All men are liars.' What can we conclude from this ?
- (p) Two men stood back to back at the North Pole. They then began to walk straight forward. In what direction or directions were they moving ? After ten minutes, each man turned right. In what direction or directions were they moving then ? Next, they turned to go back to where they started from. In what direction or directions were they walking then ?
- (q) To what uses are lights put, besides the ordinary use of giving us light to see by ? Name all the different ways you know of by which light is produced. Is light hot ? Can light go round corners ?
- (r) Is the printed part of a book exactly in the middle of each page ? Are the spaces between words exactly equal ? If not, why not ? Is the printed letter *a* the same in all books ?
- (s) Look at any drawing (not a photograph) in your book and say what is missed out.
- (t) Put a piece of paper one-inch wide down the right-hand side of a right-hand page of your reading-book so as to hide the last two or three words on every line. Then read the page, making up the missing words.

CHAPTER VII

COMPOSITION : ORAL AND WRITTEN

1. To many teachers, the Composition lesson is the dark shadow in English teaching ; it is not only disliked, it is feared. The outcome of a period devoted to Composition is felt to be a foregone conclusion—too many mistakes and a burden of discouragement ; too much marking which will take hours and hours ; at best, only one or two mildly satisfactory efforts from the very brightest pupils and too little, if any, result on the mass of the class.

No lesson should have as its inevitable result a harvest of mistakes, but that is all too often, if not always, the fruit of a period given to written composition. It is evident that something is seriously wrong with the forms which custom and tradition have given to this part of the work in English. All teachers will be willing to try anything which promises to pull them out of this disheartening state of affairs.

2. To begin with, the pupil can give out to you only what he has within, and no more ; and since you cannot strip two skins off one tiger, it is doubtful whether—at least in the school years—there is really any distinction between ‘ oral ’ and ‘ written ’ composition save that the latter is slower than the former.

When a classroom is full of pupils, but without a teacher, it is never silent ; there is no lack of talk. There is, indeed, a general buzz of conversation all round the room. But when the door opens and as the teacher’s shoe crosses the floor the pupils fall dumb—and remain so. The teacher begins the lesson in ‘ oral composition ’,

and in the course of it has to labour hard to drag a few lifeless sentences from still fewer reluctant pupils, for the dull ones take no part beyond one or two half-hearted and unsuccessful attempts.

But when the discouraging period is over, and the teacher goes out of the room again, the buzz of entirely voluntary 'oral composition' is, within seconds, louder and more energetic than before.

The explanation lies, of course, in the principle that we have noted earlier—boys and girls do most readily and easily what they wish to do. If they wish to talk, they can talk ; if they are strongly moved, they talk with some force. It is this desire and drive from within which is absent from the formal composition lesson. Our object is to make the pupils speak and write freely ; to attain it we must so arrange things that they *want* to speak and write.

We have all seen the pen-nibbling, the too frequent dipping into the inkpot, the wrinkled brows, which are the certain signs of compositions which will mean a shower of red ink corrections and a 'mark' of '3 out of 10'. The pupils can find nothing to say, so they say nothing, or its equivalent, and say it badly. There is nothing inside which is bursting to come out, and until we create that explosive situation the lesson in written composition will continue to be sadly unrewarding. For have we not also, on occasion, seen the opposite ? When a task has been given to be completed in a time limit, and as the bell rings at the end of the period, there is the pupil who is scribbling away for dear life and cannot get down in the time allotted all that he wants to say, leaving the best parts unsaid, to his dismay and disappointment.

With senior pupils, the task of finding material about which they *want* to speak and write is hedged around

with limitations. The job must not be too simple or childish, for that will fail to raise enthusiasm ; and if we draw upon the outside world, the future of after-school life is too remote (except perhaps in the last year) to be real. We are limited therefore to 'here and now'. It is a pity that so many topics set for 'composition' in classrooms fail to pass this test. 'Blindness' ; 'A Letter to the Director of Education' ; 'Transport'—look through the subjects set during a year in almost any class, and judge them by the standard, 'Did the pupils really want to write about that ? Were they bursting with information which they felt they must give to somebody ? Was the subject of direct personal interest and importance to each one of them ?'

Too often, pupils are set to flounder through impossible tasks, with subjects which are unreal, uninteresting, quite unimportant to them, and certainly unrelated to any personal enthusiasm of the moment.

3. Another explanation of the unsatisfactory character of much of the written work in senior classes is that the pupils are writing to no particular audience ; they are supposed to address themselves to the civilized world at large. Nothing could be more unreal, and of course the pupils know it. They write as though for a Press with a world-wide circulation, whereas in fact their effort will find, they know too well, only one reader, and even so it will be but one composition among many similar.

4. The best compositions are directed both as to purpose and to a known audience—a real letter, written out of school to a real uncle, asking for real money to pay real school fees, will certainly be a better effort than anything the writer normally produces as a task under the eye of his teacher. In such a case he has a very strong personal interest ; he has something very

definite to say and he wants to say it. Moreover, he knows his letter will be read for its own sake. He does not sit nibbling his pen ; his thoughts are there, and he carefully records them and sets them out clearly, exactly and (as far as possible) correctly. His 'composition' is the answer to a problem of direct personal interest. Those are the conditions which must be created in the classroom.

5. This brings us at once to the practical consideration of what the teacher must do to make oral and written composition lessons successful.

The essential aim is to give the pupil a real audience to address, a real purpose to serve in addressing it and a real desire to 'get it off his chest'. These three things cannot be done by setting all the class to write the same 'essay' for the benefit of nobody in particular ; no two pupils have exactly the same interests, and it follows that it is a mistake to set all of them an identical task.

Each pupil has some experiences, some knowledge, some possessions which are not shared by the other pupils. On these subjects, however small they may appear to be, he has more information than his friends. He has, in fact, something to tell them which they cannot tell him and which he alone can speak or write about. When these personal subjects are exhausted more can be found by setting pupils separately to gather information to be spoken or read to the class. On the personal side, these may offer themselves :—

- (a) Places visited by the pupil but unknown to the rest of the class.
- (b) Trades and professions of fathers, elder brothers, and uncles.
- (c) Life around the home of the pupil.
- (d) The daily doings of people seen frequently by the pupil but not by his friends.

- (e) Personal hobbies, recreations, doings relating to out-of-school activities in which the rest of the class do not share.
- (f) Cinema films seen in another town which the other pupils have not had a chance to see.
- (g) Processes seen on special occasions : workmen on a special job ; manufacturing processes ; special kinds of farming.
- (h) Accidents, incidents, events out of school hours when the rest of the pupils were not present.
- (i) Things read about, or heard about out of school hours.
- (j) Special pieces of equipment, furniture, tools, etc. owned by the pupil's family which other pupils are unlikely to possess ; or the same seen elsewhere : to be described and explained for the information of the class.

It is perhaps necessary to say again that the *wrong* way to do these things is to set one topic for all the class. Do *not* tell your class to write a composition entitled '*My Father's Business*'. Find out a pupil whose father is engaged upon a specially interesting job ; another whose brother has just returned from overseas ; another whose uncle is engaged on a special sort of farming ; *etc.* In this way, each pupil has a task of his own in which he is an 'expert', and has something new to say.

Subjects on which separate pupils may be directed to collect information to speak or read to the class might include :—

- (a) The local police-station.
- (b) The purpose of various information offices or officers maintained by the government locally, their purpose and how they can be made use of.
- (c) Local industries visited and explained.

- (d) How the local newspaper is written, produced and distributed.
- (e) The daily routine of various types of workmen, craftsmen, and professional men—information obtained from parents' friends and brought to the class.
- (f) Any subject derived from home life, local life, recreation, business or government which the pupil can be encouraged to examine on behalf of the whole class.

6. The writing of letters in school is nearly always very unreal and obvious make-believe. There can be little true interest for the class in writing a letter to Mr. X inviting him to come and present the school prizes when the pupils know perfectly well that the real letter will be written by the headmaster or the headmistress and nobody in the school will ever see it.

But letter-writing can be made very real—in suitable classes—by the establishment of a class 'postal system' whereby real letters (all different, and at the fancy of each writer) are written to the teacher on living school subjects, or to the pupils among themselves, each letter to be answered by the recipient.

(a) *To the teacher :*

- i. On troublesome points in lesson-time (not necessarily to be read to the class).
- ii. On requests for less homework or a re-distribution of homework.
- iii. On suggestions for future lessons. (*Please tell us some more about*)
- iv. On suggestions for subjects to be worked up by other pupils for oral composition lessons.
- v. Requests for permission to prepare a certain subject for the information of the class.

(b) *Among the pupils themselves :*

- i. Real invitations to a private party or an outing.
- ii. Real requests for the loan of a book, *etc.*
- iii. Fixing arrangements to work together to gather information for a combined explanation to the class.
- iv. From pupils who are Secretaries of this or that School Club or who hold some class position, conveying enquiries or suggestions.

All these letters should receive honest replies, none of them make-believe, and should be submitted to the teacher, and, where suitable, read to the class. There could be a recognized 'official post-box' in the classroom with fixed times for clearance and delivery.

An alternative to be tried occasionally could be a telephone conversation. A simple telephone can be rigged up consisting of a piece of string with a small tin at each end as a 'receiver'. It is fun sometimes for the class to hear only one side of the conversation, and to guess the other end of it. This could be done behind a very slightly opened door.

7. The last source to be drawn upon for composition should be the class reading-book. It is very dull to have to repeat, for people who have already heard it all, a story from the book of which everybody has a copy. In order that each pupil may have something of his own to say, the following exercises may be used :—

- (a) Using the same actors who appear in the story, to write a new incident in which they all take part.
- (b) Personal and local applications (a different paragraph from the reading-book to each pupil or pair of pupils) of the information read :

Aeroplanes—the local airfield ; Ships—a local ship ; Pictures—the local photographer's or picture shop ; Insects—a local insect that has

been watched ; Books—a local printer's establishment ; *etc.*

- (c) Putting a story that has been read into modern local dress and circumstances, with necessary alterations : king=governor ; guard=policeman ; forest (in the story)=local environment ; and so on.

8. As we said at the beginning of this chapter, there should be no hard-and-fast distinction between oral composition and written exercises. The latter should always be preceded by plenty of talking and discussion. Even letters can be thoroughly explored before being reduced to writing, and in the exploration many possibilities, unthought of by the intending writer, will be suggested by his classmates. This preliminary oral work will give much added interest to the subsequent reading to the class of the finished article. A class is always far more impressed by the practical result of the efforts of one of its own number than by any advice or suggestions from the teacher ; and for this reason, among many others, written work should always be done in the knowledge that when finished it may have to be read, by the writer, to his classmates. They, of course, will be free to make any remarks, suggestions and criticisms about its contents, and especially about the things which the writer has forgotten to mention.

It is not possible, of course, for every piece of written work to be read in full. Sometimes it will not be read at all ; that will be a disappointment which the teacher will bear in mind so that the writer is not overlooked next time. In any case, a very large proportion of the young authors should find an opportunity of reading at least one of their paragraphs to the class. It is not difficult to arrange, quietly and almost unnoticed, that

those who have spoken most in the oral work shall not read their written efforts ; and those who have not spoken shall have the opportunity of reading their work.

The teacher will often read pieces from different pupils' books, for the encouragement of the writers and as examples to the class.

These suggestions about personal interest, a real audience, preliminary discussion, and final reading will go far to smooth away those difficulties which so often turn the composition lesson into a dreary failure—the blank mind, the struggle to find enough facts to fill the written page, the shyness and fear of making mistakes, and the inability to arrange ideas in order. Unprepared 'free' composition is nearly always definitely harmful. But there is this other sort of composition. It is written with a definite purpose in view ; the class does not know as much about the subject as the writer, and adds extra bits of new ideas when the writer reads his work. This is not 'free' composition, but it is fruitful and satisfying work.

9. As additional touches, some of which will arise as suggestions during the oral discussions, sketches, plans, maps, advertisements and cut-out pictures can be used to decorate and further explain the written work. Letters can be put into real envelopes, stamped, and the stamps 'cancelled' before delivery ; match-stick sketches such as those freely used in *The Teaching of English Abroad, Part II* can be drawn to illustrate stories ; simple plans will explain descriptive compositions ; and sometimes a writer will be able to bring to class real tools to illustrate his composition about a carpenter or other tradesman.

It is not necessary that these pictorial efforts should be 'nice to look at'—the essential point is that they are a means to self-expression and all weaknesses of drawing

can be disregarded since the artist knew what he was *trying* to draw.

10. *Model Composition Lesson : Fourth Reader*

Co-operative composition, oral and written, on a local activity : 'The Post Office.'

The work falls into four sections :

- (a) collecting information : done out of school hours;
- (b) presenting the information to the class and discussions on it : this is the oral composition ;
- (c) the written exercises : in or out of school hours as may be convenient ;
- (d) reading and criticism of the written material.

(a) *Collecting the material*

It will be wise for the teacher to pay a friendly visit to the Postmaster, explaining what is happening, and getting, if not his full co-operation, at least his agreement.

The class is divided into ten Sets, which will mean perhaps three pupils in a Set. Each Set has a specific amount of information to collect and to bring to the class. The Sets are not allowed to read their notes to the class ; they must speak to the class without notes. They will be encouraged to illustrate what they have to say by sketches, examples of post-office forms, specimens of objects mentioned, *etc.*

The teacher will first write on the blackboard the headings for the ten Sets, obtaining them from the class by questioning :—

OUR POST OFFICE

- | | |
|-------------------------|-------------------------|
| 1. Position and history | 5. Delivering the mail |
| 2. Building | 6. Telegrams and cables |
| 3. Staff and duties | 7. Money order and cash |
| 4. Receiving the mail | business |

8. Post Office Savings Bank 10. Other business at the
9. Postage and other stamps Post Office—Government
advertisements, etc.

Much information will come out as these ten preliminary headings are being listed.

The teacher then explains that for each heading there will be one Set (of three pupils) whose duty it will be to find out all they can about the heading given to them, and they must be prepared to give the class the information in the form of a little lecture. They must also be able to answer any questions which the class may put.

The next step is to consider the sub-headings under each Set. These should be limited to the number of pupils in each Set (three perhaps), one sub-heading for each pupil :—

Set 1. Position and History

- i. (*First pupil*) To describe exactly the position of the Post Office ; how to recognize it ; its official address and telephone number.
- ii. (*Second pupil*) To describe how to get to the Post Office from the school and how to get there from his own home.
- iii. (*Third pupil*) To find out how long the Post Office has been there. Was it specially built as a Post Office ?

Set 2. Building

- i. Size : length, depth, height, number of rooms.
- ii. Materials used : foundation, walls, roof, floors.
- iii. The number of doors and what each is used for.

Set 3. The Staff and their duties

- i. The Staff : number employed inside the building ; outside the building ; their names.

- ii. The duties of the inside Staff ; the counter staff ; other inside workers ; their working hours ; what holidays.
- iii. The duties of the outside staff ; kinds of duties ; their working hours and holidays.

Set 4. What the Post Office does with letters which arrive

- i. How are letters collected ; how are the postmen's collecting journeys arranged ; times of collection ; parcels ?
- ii. What happens to the letters inside the Post Office ; how are they sorted ; how are the stamps cancelled ?
- iii. How the letters leave the Post Office ; at what times ; how are they transported ; what happens to them in trains ?

Set 5. How the Post Office delivers letters and parcels

- i. How the bags are received from the railway and how they are taken to the Post Office.
- ii. Opening the bags ; sorting the letters.
- iii. Delivering the letters and parcels to the postmen ; the districts they go to ; at what times ; how long it takes the postmen to deliver letters and parcels.

Set 6. Telegram and cable business

- i. The telegram form ; the meaning of all the divisions and headings on it ; the cost of a telegram per word.
- ii. What happens to the form when it is written and given to the man at the Post Office counter.
- iii. How is the signal sent by telegraphy.

Set 7. Money order business

- i. A money order form ; explanation of the headings, divisions and instructions on it.

- ii. What happens to the form when it is handed in at the Post Office counter.
- iii. How the person to whom the money is sent gets it ; does the money paid for the money order actually travel ?

Set 8. Post Office Savings Bank

- i. What it is ; what it is for ; how it works.
- ii. Description of a Post Office Savings book ; its headings ; what is written in it.
- iii. How to pay in savings ; draw out savings.

Set 9. Stamps

- i. Kinds of stamps ; values ; colours ; designs ; uses.
- ii. Where do stamps come from ; how does the Post Office receive them ; how are they stored ?
- iii. How the Post Office keeps a record of the stamps sold.

Set 10. Other Post Office business

- i. How to register a letter or a parcel ; what must you do ; what does the man at the Post Office counter do ?
- ii. Special kinds of letters, telegrams, cables ; when are they used ?
- iii. Government advertisements ; kinds seen in the Post Office or just outside it ; where does the Postmaster get them ; what must he do with them?

It is good training, after a quick preliminary talk by the teacher to demonstrate the possibilities which lie hidden in each heading, if the class is set to prepare ten 'instruction cards' to be given to the Sets, directing them (as above) on the points about which they are to get information. Each Set can be told to compose its own instruction card. When they are written out, they will be read to the class, Set by Set, for criticism and amendment.

(b) *Presenting the material*

This can be done in either of two ways :

- i. Each Set can write 'compositions' on its own headings ; three pupils, three compositions on each heading. The best will be read to the class for note and criticism ; *or*
- ii. Each Set, in the order of the headings, can come to the front of the class and give the information orally, submitting to questioning by the class.

This may well take time ; but the aim is not to produce a large number of 'essays' but to give the pupils practice in speaking and writing. One topic, such as this, may last two weeks.

(c) *Writing the Composition*

This can be done in three ways :

- i. The Sets having spoken or read their contributions to the class, the pupils can choose to write about any of the following :—
 - People who work at the Post Office and what they do.
 - How the Post Office deals with the mail.
 - Stamps.
 - What work the Post Office does besides delivering our letters.
 - Any similar topics grouped from the headings.
- ii. The class can be told :
 - 'You have heard a lot about the Post Office. Choose the part which interests you most, and write about it.'
- iii. The whole class may be told to write a composition called 'Our Post Office', using the information collected, with a promise that the best three compositions will be read by their authors aloud to the class.

11. Model Composition Lesson : Fifth Reader

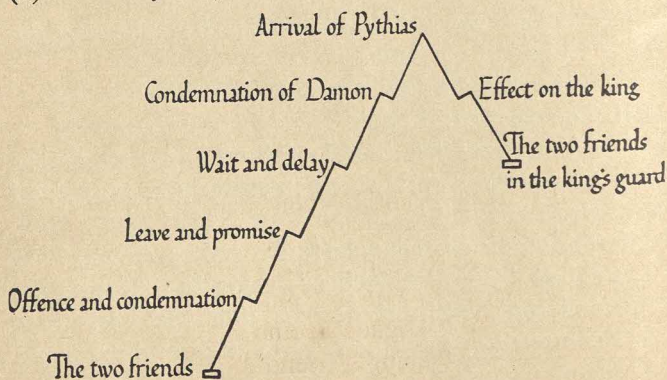
This model can be adapted for any of the three senior years by suitably grading the difficulty of each section of it. The model illustrates one method of using a story from the reading-book as a basis for oral and written composition. The story chosen is that of *Damon and Pythias*. In the classbook it is given in the form of dialogue for presentation as a short play.

(Damon and Pythias, two friends, were subjects of King Dionysius. Pythias annoyed the king and was sentenced to death. He begged three weeks' leave in which to visit his distant home and say good-bye to his parents. Damon promised to stand in his place to ensure that he would, in truth, return. The three weeks expired without the return of Pythias, but he arrived at the very last minute. In recognition of their loyal friendship the king pardoned Pythias and took him and Damon into his personal service.)

The oral composition will fall into three sections :—

- (a) the analysis of the story ;
- (b) on friendship ;
- (c) possible recastings of the story.

(a) The analysis of the story



The object of this discussion is to discover the *climax* of the story and the steps which lead up to it and follow it, as a preparation for paraphrasing.

The teacher explains that every good story proceeds by steps which clearly mark the progress of the narrative, leading to the highest step of all which is called the *climax*. The pupils, in answer to questions, will easily pick out the climax of this story ; and from that point will be able to retrace the steps which led to it. At the end of the discussion the results will appear on the blackboard in the form shown in the diagram on p. 132.

The class could make their own diagrams, with their own wording at each step.

(b) *On friendship*

By questions, the teacher gets from the class the essential point of the story—loyal friendship. This can lead to discussions of real friendships known to the pupils in person or through reading books. It is not advisable to discuss present time class friendships as that might cause shyness or embarrassment. *In preparation for the next lesson* the pupils are asked to select *one* of the following to talk about to the class :—

A friend who proved his friendship for me.

Two aged men (or women) I know who have been firm friends for many years.

Two friends I read about ; what they did for each other.

Two friends I saw on a cinema film and what they did for one another.

An incident I saw recently when one friend helped another.

Animal friends I have read about, or heard about.

Do birds make friends with one another ?

Some proverbs about friendship and what they mean.

What's the good of having a friend ?

(c) *Possible re-castings of the story*

The students are asked to suggest possible changes in the story. Suppose any of the following :—

Pythias had arrived as he promised but too late to save Damon.

The King had executed Pythias and not forgiven him.

The King had died while Pythias was away and that his son was king.

The King had sent Damon to look for Pythias.

Pythias had written a letter instead of coming back himself.

Pythias's father and mother had come back with him.

Pythias had not come back at all, but had broken his promise.

The pupils select *one* of these suppositions and each pupil thinks about the one he has chosen before the next composition lesson. Then, during that lesson, different pupils tell their new version to each other and to the class. The pupils who listen may ask the story-teller questions or they may criticize his new story and show him where he has made mistakes or where he can improve the story.

Alternatively, pupils may choose to write

‘Another Adventure of Damon and Pythias.’

Pupils can, for example, suppose any one of these :—

An opportunity came for Pythias to repay Damon.
(Explain how that happened.)

The two friends saved the King.

In fighting for the King, the two friends saved another man, so they became three friends.

They quarrelled about something and the King gave his decision which ended the quarrel.

The best of the written work can be combined into

a *Damon and Pythias Magazine* to be circulated in the class, under the editorship of a pupil elected by the class.

12. *Model Composition Lesson : Sixth Reader*

Pupils in their last year at school are serious-minded people. They are constantly anxious about their future careers, and are keenly aware of the effect which their last year in school will have in admitting them to the career they have in mind. They are deeply impressed by the importance of passing out well at the final examination. We may be sure, too, that the expense borne by their parents in maintaining them at school, and the necessity for a satisfactory start in the chosen occupation are topics which are frequently discussed in their homes.

For these reasons the last year in school is often overshadowed by worry and anxiety, not often expressed but nevertheless constantly recurring as the weeks go by.

Under such circumstances it is above all important that the work set by the teacher should have at least an appearance of reality. Senior students can find no satisfaction in make-believe, but they respond readily and with keenness to activities which have a real and practical purpose.

In oral composition, for example, the best response comes from the class when they are called upon to collect and to speak about real information which they can present to an audience which in fact and truth knows less about it than the speaker himself. A pupil will speak and write best of all on a subject with which (as he knows) even the teacher is less familiar than he. The poorest response will come when he is asked to speak or write about something which is perfectly well known to everybody and on which he can offer nothing new.

Thus there can be no satisfaction in composition

lessons in the last year without plenty of opportunity for preparation and research. It is the teacher's first business to assist the students to select fruitful lines of research and to indicate how and where information, which is not the general property of the class, can be obtained.

The first step is to select a topic as a starting-point round which interesting and useful material can be built up. The co-operation of the class should be sought in discovering these. For example :—

Local events of importance

an election ; the construction of a new building ;
the opening of a new industry or the re-organization of an old one ;
outstanding public works begun in the neighbourhood—a new bridge, a new school ;
the arrival of an important personage and his doings ;
accidents and calamities occurring locally ;
anniversaries, celebrations, *etc.* of a public nature.

The Press

reports of events abroad, with local repercussions ;
subjects of controversy ;
matters raised in letters to the editor ;
reports of government or local government proposals ; important police cases.

When these fail, the students themselves may be asked to prepare topics. each student his own, on any subject in which he, or his father or any other relation, is especially skilled and which is more or less unfamiliar to the class and to the teacher.

Let it always be remembered that no composition exercise can be successful which takes the form of suddenly throwing a subject to the pupils and telling

them to write about it—in one lesson. Preparation is quite essential. A good subject can last two or three weeks with the greatest benefit. In such a case, the work will proceed through five stages :—

- (a) the organization of research on the subject, during which different students (e.g. 'Sets') will collect information on different aspects of the matter ;
- (b) presenting the results of that research to the class, usually in speech, but sometimes by reading prepared work ;
- (c) joint activity in arranging these results and allotting various written tasks ;
- (d) the actual writing ;
- (e) consideration of the written work in which the success of each effort is judged, not necessarily by the teacher alone.

Perhaps, as often as not, material selected from the class reading-book will be taken as the starting-point for exercises in oral and written composition. When this is done there are at least three different possibilities :

- (a) to regard what is given in the classbook as a mere outline and summary of the subject, and to expand, by research and consideration, what the classbook says ;
- or (b) to take the classbook as it stands and to examine in detail the application of it to local conditions and circumstances ;
- or (c) to take the classbook material as a model and to build up a parallel : if the subject is *Railways*, to write about *Sea Transport*.

Here, as a model offering one way of using the reading-book material, lesson notes are given based on a chapter from the Sixth Reader : 'Good Citizenship'

(a) 1st Stage : *Organization of research*

It is assumed that the reading material has been studied in detail with some guidance from the Teacher's Notes, so that the pupils have already discussed in the reading lessons local applications of each paragraph :

Para. 1 : The definition of a *State* and the State to which the pupils belong ;

Para. 2 : The motives underlying the formation of a State—to ensure the necessities of life and safety of life and property by joint agreement ;

Para. 3 : As an example, water supply and the rights and duties connected therewith ;

Para. 4 : Another example—food ;

Para. 5 : Another example—public and personal safety ;

Para. 6 : Summary and review—good and bad citizens.

In discussion, other examples of rights and duties in connection with the State will be recorded :—

public revenue (various sources) ; elections ; voluntary services assisted by the State ; voluntary services not receiving assistance from the State ; State information : publications, Public Relations Officers, departmental pamphlets ; the Civil Services ; Local Government activities as distinct from State activities : some assisted, some not assisted by the State.

That is a total of six topics from the classbook and six more discovered by class discussion—a total of twelve. These can now be examined in greater detail and a list of 'research subjects' put on the blackboard:—

- i. The State : examples : (a) our own ; (b) France ; (c) U.S.A.

- ii. Reason for formation of States :
 - (a) our own past history ; (b) ants and bees ;
 - (c) a new settlement on a desert island.
- iii. Water supply :
 - (a) accurate account of our own supply ;
 - (b) a discussion about wells and springs ;
 - (c) the supply of the nearest large town.
- iv. Food Supply :
 - (a) accurate account of local food supply arrangements ;
 - (b) a discussion about human foods—supply, varieties ; (c) the protection of food.
- v. Public Safety :
 - (a) an accurate account of the Police Force of our own State ;
 - (b) an accurate account of the Army of our own State ;
 - (c) a description of a (selected) foreign army.
- vi. Citizenship :
 - (a) application of good citizenship in our own State ;
 - (b) an accurate account of our own Prison system ; (c) reformatories for young criminals.
- vii. Elections :
 - (a) local laws regarding suffrage and franchise;
 - (b) description of how a local election is conducted; (c) elected bodies in our own State.
- viii. Voluntary Services :
 - (a) assisted by the State—local particulars ;
 - (b) not assisted—local particulars ;
 - (c) voluntary services in school life.
- ix. State information :
 - (a) Public Relations Officer ;
 - (b) agricultural pamphlets issued by the State ;
 - (c) health pamphlets issued by the State.

- x. The Civil Service :
 - (a) the great Departments ;
 - (b) the senior services—how recruited ;
 - (c) local civil service officials.
- xi. Local Government activities :
 - (a) a general description ;
 - (b) Local Government employees ;
 - (c) the Local Government offices.
- xii. Public Revenues :
 - (a) taxes—descriptions ;
 - (b) customs—particulars ;
 - (c) local revenues for local government purposes.

That provides a list of thirty-six subjects for research. In discussion with the class, it may now be decided to allot one heading to each of the thirty-six students in the class (or to reduce to the number of pupils present) ; or it may be decided to concentrate on only two or three of the possibilities. If for any reason it is thought advisable to take only one heading, it can be arranged in detail as follows :—

v. (a) *Our own Police Force :*

size and organization ; terms of service and pay of various ranks ; uniforms ; training arrangements ; kinds of employment : patrol, traffic, C.I.D. ; how a small police station is arranged ; what happens when a crime is committed : (i) report, (ii) investigation, (iii) court; lecture to pupils by a Police Officer.

Two or three pupils could be set to deal with each.

(h) *2nd Stage : Presenting results to the class*

Researchers have to give their information to the class. In the last year this should be done in a short lecture, given without notes. It is rarely possible

for time to be found for everyone to speak, and therefore three or four of the most interesting topics are chosen (preferably by the class and not by the teacher) to be given as short lectures. The speakers must submit to questions by the other pupils. The researchers who do not lecture must write out their reports and post them up separately in the classroom (not one over the other) for all to read. The writers, too, may be called upon to submit to questions if the class so desires.

(c) *3rd Stage: Arranging results and allotting written work.*

In this period the class will take a decision from amongst the following possibilities :—

- Shall all researchers write out separate compositions, each pupil on his own set of information ?
- or Shall the class be divided into four, *etc.* Sets, each writing up compositions on *one* of the main heads ?
- or Shall all the class write the same composition on a selected main head after hearing the researches on that head once again ?
- or Shall each pupil be left free to write what he likes ?

The decision is taken and the written work allotted accordingly. The class, the groups or separate pupils (according to the decision) then discuss the outline of the composition and its general arrangement.

(d) *4th Stage : The actual writing*

This can be done in class, unfinished work to be completed at home before a fixed time limit. The finished work is given to the teacher who reads everybody's work *but does not mark*.

(e) *5th Stage : Consideration and judgement of written work*

Even while the work is in progress, it can be submitted to criticism and judgement. While the class is

working, the teacher may discuss with a selected pupil (perhaps one who needs encouragement) how he is getting on : what he is putting in ; what he proposes to leave out ; how much he thinks he will write on a given part of the subject. Pupils can be encouraged to seek the teacher's criticism : 'Is this all right ? ' Better still, the pupils can be encouraged to submit their work to the judgement of a classmate : 'Do you understand this ? Have I made it clear ? What else do you think I should put in ? '

When the time limit is up, and the teacher has looked over the work, he will announce that he has read all the efforts sent in and has chosen, in his own mind, three or four of the best ; but he does not tell the class which these are. By lot (that is, by drawing names out of a box, *etc.*) a few pupils are selected to read their efforts to the class. The teacher calls on others, selected by him, but not the best, to read theirs. The best efforts are not read ; the teacher arranges that these are left till last. They are put up in the room, 'published', for everyone to read.

It is evident that if the whole of this is attempted a most valuable piece of work will have been achieved. Every pupil has had his own particular job to do and he has had to prepare himself both to speak it and to write it. If there has been time only to do a selection from among the possibilities it is still true that everyone has been busy, has had a real purpose in his work and has addressed himself to a real audience.

13. All readers of this chapter will expect some help with that teacher's burden—the marking of exercises. It will have been noted that no mention has been made of marking exercises in these model lessons. It deserves a chapter to itself.

CHAPTER VIII

MARKING

‘ The teacher’s life is painful and therefore to be pitied.’
(*Richard Mulcaster*, 1581)

1. Whenever the pupils are quiet, writing busily in their exercise books, the teacher is the unhappiest person in the room ; for he (or she—especially she, for women teachers are very careful in this matter) sees in the background, looming nearer with every minute that passes, and growing bigger with every line that is being written, the hideous nightmare of ‘marking the exercises’. I doubt if any teacher ever sits down to correct a pile of exercise books with any feeling of pleasure or willingness ; the work takes up hours of time which could be far better spent in quiet reading or in preparation for new and exciting lessons. It is an iron ball-and-chain shackled to the feet of the English-teacher, hampering his progress, draining away his energy, tiring his soul. Why do we submit to this toil ?

In the first place we are driven to it by a sense of duty. We cannot give to boys and girls who trust us an order to write a composition and then simply ignore what they write ; and when we proceed to open their books, we feel that we cannot ignore the mistakes they have made.

Secondly, is there not a feeling that marking has a disciplinary value ? If we do not examine their work, there is a suspicion that some of the pupils at least will take advantage of the fact and will write as little as possible, and that with much less care. The certainty

that the work will be read and the mistakes exposed is a weapon which compels the pupils to do their best.

Thirdly, perhaps, let us confess it, there is at the back of our minds some thought of supervision by the headmaster or headmistress of our own performance. A pile of books all carefully marked in red ink up-to-date is a proof of our own industry. It is a poor reason, but it is there.

Fourthly, and this is the explanation we give to ourselves and to others, we undertake this toil week by week in the hope of removing 'common errors'. We argue that an error, if it is repeated, may become habitual, and therefore it must be corrected at once. It is a sad fact that the hope is seldom realized—the same old mistakes turn up time after time.

2. When we drag these reasons into the light of day, they do not appear to be very convincing. May we then relieve ourselves of the job entirely? Before deciding to do that, let us examine the problem afresh.

A teacher reads the written work of his pupils with four objects in view :—

- (a) to discover, and correct mistakes ;
- (b) to examine the matter included by the pupil to see whether it is complete and suitable ;
- (c) to examine the manner in which the pupils express themselves, in order to find out whether they are learning to arrange their ideas and to express them clearly ;
- (d) to inform the pupil how his work compares with the standard expected of him, by giving it a value—Very Good, Good, Poor ; or '6 out of 10'.

3. That is the teacher's view. But what of the pupil? What does he think about marking? One thing is certain : he has not written his composition in order to show the teacher what mistakes he can make. He

hopes and believes that he has not made any mistakes, and, if all goes well, he trusts that his page will come back to him as clean as when he finished writing, with perhaps a comforting V.G. added. At the time of writing, he is not interested in grammar or sentence construction ; he is putting all his energy into writing a piece of information for someone else to read and think about. Grammar mistakes are beside the point, and if they occur, they are a nuisance and an annoyance.

Apart from mistakes, the writer of a composition is not unwilling to learn that something even more interesting could have been put in, if he had thought of it ; and he is very anxious to know what the teacher thinks of his effort as a whole.

That brings into consideration the valuation awarded by the teacher at the end of the exercise. The pupil is very pleased indeed if he gets his work marked V.G. or 9/10 ; but he is not pleased at anything less. A low valuation is plain discouragement.

On this basis we can imagine the reactions of a pupil when his marked exercise is returned to him. Better still, we can try to remember our own reactions in our schooldays. First, the pupil will look at the end to 'see what I've got for this' ; if the marks are high he will be pleased and proud and will point them out to his neighbour. He may even read the whole of his exercise again just to see how really good it is (in his own opinion).

If the valuation is less than V.G. he will not be particularly interested in it ; certainly he will not discuss it with anybody. If it is a bad mark it will kill all interest in the matter : 'The sooner we forget it and pass on to something else, the better.'

He may next glance at the red-ink marks which show up the mistakes he has made. He has no interest

in them at all. They are at best a worry and a source of disquiet ; at worst they are a grievance and an irritation, to be forgotten as quickly as possible. It is absolutely certain that (pleasure being entirely absent) he will not study them with keen attention and interest. The teacher's labour is in fact mostly lost so far as any effect on the pupil is concerned. Finding fault is the worst and least effective kind of teaching.

4. The difficulty, then, clearly lies in finding a method which will satisfy two requirements : (a) that all work written by pupils shall be examined and judged ; and (b) that the examination shall result, not in discouragement, and distaste, but in added interest and improvement. This is a problem that depends more than most on the teacher's own personality and the kind of relationship which he builds up between himself and his pupils. No two teachers will find exactly the same solution to it. Some teachers will deal with the trouble in a direct fashion : mistakes cannot be permitted to stand ; every mistake must be corrected ; the correction (to be written out five times) is a punishment for making the mistake.

The trouble with this method is that the corrections have to be corrected, adding yet another burden of marking.

Other teachers will put their faith in their own teaching, and if pupils make mistakes that misfortune will not be put down to carelessness on the pupils' part, but to a failure somewhere in the teaching. Taking this view, there will be no question of punishment.

The difficulty for this group is twofold : either the teacher has to write long explanations, almost private letters, to each pupil to clear up the errors and give the private teaching necessary to remove them, or an attempt is made to deal with *common* mistakes in class-

time—a very difficult kind of lesson to give and make interesting, and one that cuts into sorely needed time, postponing much more attractive work.

The remainder of the teachers will go on marking and hope for the best. As we have seen, they are unlikely to find it.

5. Let us consider three possible ways of correcting an actual exercise. Here is part of a composition as it was marked by a teacher :

There are ^{who} many people in this town ^{as} ~~more~~ blind. ^{e a} Being they are blind they cannot do any works so they are ^e ~~biggers~~ ^{who} beggers. Last week we went to the ^B ~~blind~~ school to see the ^e ~~students~~ ^{who} ~~are~~ blind. One boy explained ^{to how} ~~me~~ ^{had been} to make a mat. That boy was in the school ^{for} ~~since~~ two years. He ^{had} ~~made~~ a very good mat. I think ^{a B} ~~all the blind people's~~ ^S ~~mat set~~ should go to the ~~blind~~ school, ? ^{t n} ~~They~~ ^{could} ~~can~~ get money by selling the mats which they make ~~them~~.

$\frac{6}{10}$ Improve your spelling

There are so many corrections in those eight lines that it is extremely doubtful if the pupil really examined any of them. He saw that his exercise had been freely besprinkled with red ink marks from the teacher's pen, and in disgust he probably looked no further into the matter, but turned to a fresh clean page. Most of the teacher's labour, therefore, was wasted.

In two places the teacher was definitely wrong. There was no need to make any correction in the first sentence the pupil wrote ; and the final order 'Improve your spelling' was worse than useless, for it was of no help to the pupil—it rebuked and discouraged him, and did no good at all.

Here is the same piece of work as it could be marked by a teacher who believes in making the pupil write out his corrections :

<p><i>As</i> <i>work beggars</i> <i>B S</i> <i>students</i> <i>explained to</i> <i>me how to</i> <i>had been for</i></p> <p><i>a</i> <i>which they</i> <i>make.</i></p>	<p>Many people in this town are blind. <i>Being</i> they are blind they cannot do any <i>works</i> so they are <i>baggers</i>. Last week we went to the <i>blind</i> school to see the <i>studants</i>. One boy <i>explained</i> <i>me</i> to make a mat. That boy <i>was</i> in the school <i>since</i> two years. He made a very good mat. I think all blind people (<i>mu sch</i>) should go to the blind school. Then they can get money by selling the mats <i>which they</i> make <i>them</i>.</p>
---	--

Write out five times each :—

As they are blind they cannot see.

He cannot do any work.

beggars students

He explained to me how to do it.

I have been in this school for two years.

They sell the mats which they make.

Here is the same piece of work as I should have marked it. If this example is typical of the spelling of the class, I would note the necessity of some definite spelling practice. If only this one pupil was weak in

spelling, I would tell him so and warn him that I would test him frequently in classtime.

A few of the errors are evidently mere slips and can be left at that. In marking, I should select only two important mistakes for the pupil's attention, and I should end on a note of encouragement.

Many people in this town are blind. Being they are blind they cannot do any works so they are baggers. Last week we went to the blind school X to see the studants. One boy explained me to make a mat. That boy was in the school since two years. He made a very good mat. I think all blind people (mu sch) should go to the blind school. Then they can get money by selling X the mats which they make them.

Add three more to each column marked.

1. He explained to me how to do the sum
to us to answer the test

.....

.....

.....

2. Those people sell the things which they make
grow the food which they eat

..... which they wear

..... which they buy

.....

Can you tell me how many spelling mistakes you have made ?

This is quite a good effort, but I wish you had told me about the blind teacher we saw.

Readers of this book will make up their minds which kind of marking they prefer. Marking takes up a lot of the teacher's private time, and therefore the way he does it is largely a private matter ; but an honest teacher will strive to find some method which will really produce a result worth all the labour spent upon it. From the discussion in this chapter, the following rules seem to be clear :—

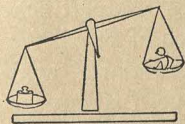
- (a) Do not discourage the pupil.
- (b) Make him pay attention to at least one *important* mistake, chosen, perhaps, from sentence-constructions that appear to need revision.
Give a 'drill' or drills for practice.
- (c) Show the pupil that you have read his work with interest.

CHAPTER IX

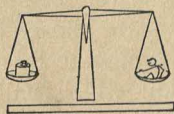
TESTS AND EXAMINATIONS

1. We speak of *tests* and *examinations*, and to some of us the difference seems to be one of dignity rather than of kind. There are weekly tests and monthly tests, and in most schools a Term Test—the importance of which is marked by capital letters. At the end of the year comes the Examination ; why the change in name? Does it mean anything, or are tests really little examinations, and examinations merely longer and harder tests ? Or are they all the same business with different names ? The point should be looked into, for we should know what we are doing.

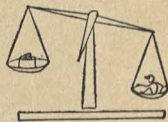
2. In Latin, the noun *examen* means the pointer or the tongue of a balance which indicates by its movement whether the weights in the two ‘pans’ are equal. In an examination, therefore the candidate is, as it were, weighed in a balance :—



Fail



Bare Pass



Pass

The Latin *testum* means a small earthen pot, especially one in which metal mixtures are tried out by melting. The chief object of scientific enquiry during the Middle Ages was to discover some means of changing ordinary metals into gold, and, of course, the commonest method of finding out the result of an experiment was to put the mixture of metals into a small

earthen pot and melt it to see whether there was any gold in it. The earthen pot, the *testum*, was the test.

It would seem, then, that an *examination* and a *test* are not the same thing. In a balance, a fixed known weight is used as a standard and is put in one scale-pan, while the other scale-pan contains the unknown quantity ; the object of the experiment is to see whether the unknown quantity is less than, or equal to, or over the fixed standard. In the testing-pot, a mixture of uncertain contents is put under trial to see whether or no it contains something which it is hoped to find in it.

An examination is held to find out whether a required standard of attainment has been reached ; the examiner says, ' This is required. Can you do it ? ' A test is an enquiry to see whether what has been put in is still there ; the tester says, ' I told you this. Do you remember it ? '

It follows that a periodical test will be limited to the work which has been taught, and to be fair it must cover the whole field so that every pupil, good or bad, may be able to display what he remembers and to expose what he has forgotten. But an annual examination for promotion, or for the granting of a certificate, will take a fixed standard in each branch of English and will measure each candidate by that standard, asking questions of a kind which will serve that purpose irrespective of how or what the candidate has been taught in his class. And to be fair the examination must keep its questions at a steady level of difficulty with none of them above the standard expected. It is unfair, in a test, to ask for something which has not been taught ; but in an examination it is quite fair to ask any sort of question provided that it is not beyond the standard which the examination seeks to establish.

3. These differences have a clear bearing on the

work of the teacher when composing and marking his class tests, and when preparing pupils for external or internal examinations. Class tests should be something more than mere revision questions cast in familiar form ; the greater the variety of questions the teacher can invent, the better will his pupils be prepared for examinations.

This book is written to offer help to teachers in all sides of their English work ; therefore in this place we will consider a number of suggestions which the teacher can use when compiling questions for written tests. As far as possible, test questions of very common forms have not been repeated here. The types suggested are such as may be overlooked by the teacher in a hurry. The examples given are patterns only, not complete questions ready for the test-paper ; and the collection shows how great is the variety which may be drawn upon. No attempt has been made to grade the questions to suit any particular stage of work, for the suitability of any question can be judged only by the teacher himself. No teacher will wish to use all the kinds of questions here set out, nor will he have the time to do so.*

Choose those questions which are suitable for your class and your purposes and use them as skeleton guides, to be completed by using material actually available in your class. The types are arranged as follows :—

Vocabulary : (a) Meanings (c) Word-building
(b) Uses (d) Spelling

Language Study : (a) Sentence-patterns and constructions
(b) Grammar

Comprehension : (a) Short tests
(b) Longer pieces

* Many hundreds of graded questions will be found in *Self-Help Exercises for Practice in English*, in three Parts. Oxford University Press.

4. Vocabulary : (a) Meanings of words

- i. Two lists of words are given ; for each word in List A there is a word in List B which is about the same kind of thing. The pupil has to put the pairs together. *Example: A. morning B. afternoon*

List A. morning north doctor length snow *etc.*

List B. east width ice nurse afternoon *etc.*

Each list should contain about fifteen words.

- ii. Or it may be done with phrases instead of words : For each item in List A there is a word or phrase in List B meaning almost the same.

Example : A. another person B. someone else

List A. not quite to draw near stormy at anchor
to let in to get rid of safe

List B. quiet to send away rough to approach
nearly to admit protected

- iii. Two lists of words or phrases are given. For each word or phrase in List A there is a word or phrase in List B meaning the opposite.

Example : A. cottage B. palace or
A. important B. of no account

A whole question may be confined to one Part of Speech, or (more difficult) Parts of Speech may be mixed.

Examples :—

Nouns : List A. enough landlord beauty
decoration king cheerfulness

List B. subject blot weariness
tenant ugliness scarcity

Verbs : List A. to have enough to run after
to point out to be certain

List B. to avoid to hide
to wonder whether to be in want

- iv. Sentences are given with one blank in each. Four possible words are given to put in the blank. Strike out the three words out of the four which are not suitable.

Example : The teacher..... the girl to work harder.

(refused, agreed, advised, punished)

The teacher *advised* the girl to work harder.

- a. As the.... of working too hard, he became ill.
(end, reason, result, cause)
- b. We keep water here..... fire.
(to save, to care for, in any case, in case of)
- v. A group of words is given having similar meaning; each word is suitable for only one blank.

Put in the most suitable of these words:

finished closed stopped ended completed

- a. The concert at 9.30 p.m.
b. The shop at 9.30 p.m.
c. The watch..... at 9.30 p.m.
d. The repairs were .. at 9.30 p.m.
e. I..... my work at 9.30 p.m.
- vi. Blanks have to be filled with words beginning with a special letter. For example, fill the blanks with words all beginning with the letter *a* :
- a. I cannot..... your gift.
b. Six men were injured in the at the crossroads.
c. I shall write a full..... of my journey.
- vii. Instead of blanks, a word may be underlined. Put a word beginning with *a* instead of the word in italics :—

- a. We are not *permitted* to go there.

b. He *helped* me to lift the box.

c. What *fun* do you get out of it ?

- viii. Find words beginning with a given letter which mean the same as given words. For example :—
Find words beginning with *p* which mean the same as :

complete unmixed strength gain
intention secret get ready guard supply

- ix. Fill in the Table :—

<i>Father</i>	<i>Mother</i>	<i>Young one</i>
king	queen	prince, princess
man	....	.....
....	cow	.....
....	....	chicken
lion	....	.....

- x. What do you call a man who :

makes tables makes clothes drives engines
cures sick people pulls out teeth

What do you call the head man in each of these :

army navy ship college school newspaper

What do you put in a :

bottle basket envelope library purse museum

What people do their work in a :

barracks church theatre monastery
courthouse

- xi. A list of words is given which have one point in common ; but one word is an exception. Pick out the exception.

Example : man, prince, princess, boy.

The exception is *princess* because all the other words name males.

Pick out the exception and say why it is an exception :—

- a. lion, deer, eagle, elephant, crocodile
- b. rice, maize, potato, orange
- c. lorry, train, steamer, bus, car

xii. 'Rule of Three' : *little* is to *big* as *dwarf* is to *giant*.

Complete these :—

- a. *boy* is to *girl* as *man* is to.....
- b. *soldier* is to *army* as is to *navy*
- c. *here* is to..... as *this* is to *that*
- d. *gain* is to..... as *to* is to *from*

xiii. Lengthening sentences by putting phrases or clauses instead of words underlined.

Example : That is a *familiar* sound.

That is a sound *which we all know*.

- a. An *artist* must know a great deal about colours.
- b. He did it *on purpose*.
- c. I gave the *remaining* books to my sister.

xiv. Shortening sentences by putting one word for a phrase or clause underlined.

- a. We went to the *place where the books were kept*. (library)
- b. It is wrong to *take things belonging to other people*. (steal)
- c. This street is *without any curves*. (straight)
- d. We bought all kinds of *tables, chairs, and other things for the house*. (furniture)

xv. Words easily confused.

Show that you know the difference in their meaning, by putting these words into sentences :—

- | | | |
|-------------|-------------|----------------|
| leave, leaf | jar, jaw | plain, plane |
| loose, lose | rain, reign | course, coarse |

xvi. Words with more than one meaning :

drop kind fly second last post *etc.*

xvii. Find words which have the same sound as these and use both words in sentences :—

Example : ate, eight : He ate eight oranges.

She goes to bed at eight o'clock.

ate allowed blew heard *etc.*

xviii. Complete these words and use them in sentences :

pro- { a. to go forward
b. to make
c. to suggest
d. to say you will do it

per- { a. to do
b. to allow
c. thoroughly
finished
d. man or woman
e. straight up

xix. What is the best thing in life ? With an M (*or any other given letter*) ? Fill in the blank with a suitable word beginning with M :—

M....says the miser. M.... says the manu-
M....says the facturer.

M....says the geographer. M....says the doctor.

M.... says the
builder.

(money ; machines ; maps ; medicine ;
mortar ; mud)

xx. How many words can you write which end in *-nch*? (branch, bench, French, inch, pinch, bunch, punch;) in *-rch*; *-tch*; *-ain*; *etc.*?

Vocabulary : (b) *Uses of words*

i. To put a given article, adjective, *etc.* before words in a list, as suitable.

a. Put *a few* or *a little* whichever is correct before:
men sugar people furniture etc.

- b. Put *a* or *an*, whichever is correct, or neither if neither is correct, before :—

April morning amount of money hard ball
ray of sunshine ounce of gold leaf oak-leaf
holiday actor's holiday money penny *etc.*

- c. Which of these can take *the* before it :—

school college St. Paul's School London
London Police Himalayas Everest
road Commissioner Road *etc.*

- ii. Use *a great deal of* or *rather too much* or *a great many* or *rather too many* before the noun given in brackets :—

- The band played (music).
- We saw (dust) lying on the floor.
- You have used (chalk).
- The band played (dances).
- We saw (sheep) lying in the field.
- You have taken (money).

- iii. Here are some statements with which you do not agree. Write your answer to each in this form :—

Statement : He is dead. *Answer* : No, he isn't.

- | | |
|----------------------|------------------------|
| a. They've taken it. | d. He's caught a cold. |
| b. We've lost. | e. She'll fall in. |
| c. He can't do it. | f. You went yesterday. |

- iv. Sentences are given which require a Past Tense or a Past Participle. Select them from the words given, and strike out the words which are the wrong words to use :—

- We (*drinking, drink, drank, drunk*) the water before he (*spoke, spoken, speaking*).
- The goat was (*drive, drove, driven, driving*) into the forest where it was (*dead, died, killed, killing*) by the tiger.

- v. A list of adverbs is given to be fitted correctly into given sentences.

In the space provided put the most suitable of the following :—

silently, soundly, secretly, sharply, sweetly, happily

He moved She sang He slept

He spoke He sold it He laughed

- vi. Pronouns are to be put in the place of nouns underlined (*in italics*):—

a. We sold *John's* coat but we couldn't sell *Mary's*.

b. Either *John* or *Mary* will have to buy *the sheep's* skin.

c. *The Reds* won their game but *the Blues* lost *the Blues'*.

- vii. Sentences are given with a choice of conjunctions. The unsuitable conjunctions are to be struck out. Strike out the words in brackets which are unsuitable :—

a. Please wait here (*if, than, till, except*) I come.

b. He went (*and, if, though, while*) I told him not to. *etc.*

- viii. Structural verbs are given to be used in the combinations shown.

Write sentences on the subjects in List B using as verbs those given in List A :—

<i>List A.</i>	get hold of	get it to go	get off
	get it ready	get it cut	get up
	get ill	get wet	have got to

<i>List B.</i>	bad food	rain	early morning
	an engine	a stick	homework
	your hair	a horse	good food

- ix. Words likely to be confused are given and the correct form has to be put into each blank space.
In each space put whichever of these is correct :—

rise rose raise risen raised

- a. I..... the lid of the box.
- b. The smoke..... in clouds.
- c. We saw them..... from the ground.
- d. It is no good trying to..... a good crop this year.
- e. The whale had..... to the surface.

Similarly :—

lie, lay, laid ; sow, sowed, sown, sew, sewed, sewn ; fly, flew, flown, flee, flowed, fled ; made, maid, make ; calm, claim, come ; steel, steal, stole.

- x. To test command of vocabulary.

Use suitable adjectives instead of the word *bad* in :—

bad fruit	bad eyesight	bad memory
bad weather	bad grammar	bad illness
bad health	bad light	bad man

(Do the same for : nice, pretty, good, *etc.*)

A similar test is :

List A contains verbs which mean *to move*. List B adverbs. Put a verb from List A with the most suitable adverb from List B and make a sentence.

<i>List A.</i>	march	wander	hasten	walk	slip
	creep	flow	travel	rush	

<i>List B.</i>	courageously	accidentally	briskly
	smoothly	aimlessly	anxiously
	violently	swiftly	silently

Another test :—

Give three nouns, three adjectives, three verbs which would be useful in describing :
the back of your hand ; your thumbnail ;
your forefinger ; *etc.*

Vocabulary : (c) Word-building

- i. Make at least three new words (not verbs) from each of these :—
agree employ able prove
use live *etc.*
- ii. Make three words by using each of these :—
-ly -ful -able -en
- iii. Give one word beginning or ending in *en* for these meanings :—
to make a camp ; to give more wealth to ;
to make longer ; to be pleased with ;
to make bigger ; to join the army ; *etc.*

A similar test :—

Give words beginning with *mis-* or *dis-* which mean : to say 'No' ; to rule a nation badly ; to show the wrong way to a place ; to pass out of sight ; to give wrong information ; *etc.*

- iv. To make compound words, given one part. For example, given *ache* make *toothache*.

Form compound words from :

ball door master made paper body *etc.*

- v. Make adjectives from given nouns :

Britain anger sense *etc.*

Make verbs from given nouns :

knee food description *etc.*

A similar test :—

Give two adjectives which end in :

-y -ive -ish -al -ful *etc.*

- vi. Given the middle of a word, complete it in as many different ways as possible. For example,
-eig- : height, weight, sleigh, freight, *etc.*
 Do the same for : *-pos- -mit- -port- -form- etc.*
 Do the same for beginnings : *gua- gui- gun- etc.*
- vii. Complete the Table for the words given :

Noun	Verb	Adjective	Adverb
play	play	play ful	play fully

joy ; tight ; life ; accuse ; attend ; *etc.*

- viii. The list below contains parts of words. The completed words fall into three groups, each having the same ending. What are the groups ?

natur-	act-	trib-	adverbi-	annu-
emi-	ten-	assis-	imp-	state-
serv-	gov-	mov-		

- ix. Give three examples of each of these to show that :

<i>sub</i>	conveys the idea of <i>under</i>			
<i>circum</i>	....	..	..	.. <i>round</i>
<i>trans</i>	....	..	..	.. <i>across</i>

- x. Divide each of these words into three parts, and from each part form a new word-family of at least three members :—

Example : unsuccessful un / success / ful
un : unhappy unable untrue
success : succeed succession successive
ful : handful careful cheerful
 praiseworthy illegible indecisive *etc.*

Vocabulary : (d) Spelling

Spelling is best learned by the frequent reading and copying of words that give trouble, as they come. It is best tested by treating words in groups, as :—

i. *double letters* : Give the Past Tense of :

beg	refit	sin	rub	allot	<i>etc.</i>
fix	afford	gain	aim	flow	<i>etc.</i>

ii. *ie and ei* : Put *ie* or *ei* whichever is correct :—

rel..ve	th..f	r..gn	rec..ve	bel..ve	h..r
v..l	dec..ve	..ght	h..ght	n..ce	<i>etc.</i>

iii. *final e* : Give the Present Participle of these verbs:

used bite had invite

Give the Present Participle and also the form ending in *-ment* of these verbs :—

move	retire	enforce	agree	settle
measure	advertise	excite	judge	argue <i>etc.</i>

iv. *i or e* : Put in *i* or *e* whichever is correct :—

b . sect	d . rt	d . sagree	d . sease	d . spair
med . cal	affa . r	fort . eth	counc . l	m . d . c . ne
ar . thm . t . c	t . rr . ble	b . aut . ful	<i>etc.</i>	

v. *-or, -our, -er, -ar, -ure* : Put the correct ending :—

pleas-	sail-	profess-	equat-	doct-
col-	meas-	fig-	triangul-	<i>etc.</i>

vi. *silent letters* : Make a word for each of these meanings in which one letter is silent ; say which is the silent letter :—

the number after 7 ; money owed to another person ; the sister of a son ; land surrounded by water ; unable to speak ; to hit on a door ; *etc.*

- vii. *e and ee* : In some of these words the letter *e* has been left out once ; in some words *e* has been left out twice or more. Write the words in full :—

svn ightn nmy xrcis lvn fiftn *etc.*

- viii. Strike out the words which are not correct :—

Please put it (*ear, heir, here, hear*).

They told me to keep (*quiet, quite, quit*).

The (*whether, wether, weather, wither*) is wet.

So for :

wood, would ; to, two, too ; hall, all, awl ;
pool, pull, pole ; throw, through, threw ;
knot, not, note ; carve, curve, calf ; floor,
flour, flower ; *etc.*

- ix. Two letters have been left out in each word.

Write out each word correctly :—

dahter lauter twelh lther telgrap
seprtion pzling prticulr srprie gde *etc.*

- x. Some of the words in these sentences are spelt wrongly. Also, one letter is missing in each word. Find the missing letter and arrange the letters in each word so that it is spelt correctly.

- He ecedas (escaped) from the prsin last night
- What is the htieh of your sohe ?
- Our lascmoor is tvlee feet high.
- This lie is not srtaihg. *etc.*

- xi. Possible endings are given. Choose the right one for each beginning :—

-er, -ir, -or, -ar ? mot- coll- begg- sug- *etc.*
-ch, -tch ? ea- Sco- fe- ca- bea- *etc.*
-cal, -cle ? mira- arti- bicy- un- *etc.*

5. *Language Study* : (a) *Sentence-patterns and Constructions*

- i. The many exercises on Substitution Tables given in Chapter Eight of *The Teaching of English Abroad, Part II* can all be drawn upon or adapted for use either as tests or as examination questions. For tests, the exercises will be confined to the work actually done up to the time of teaching ; for examination purposes, the examiner must construct his own Tables of the standard of difficulty required, and cast the exercises into the form of questions. A very large variety of questions on construction can be drawn from that source.
- ii. All teachers will use the common form of question in which a choice has to be made :

The man and his wife are/is not here.

Some of the boys { has his mouth } open.
in that class { have their mouths }

Similarly for :—

each ; either . . or ; neither ; one of them ; some ; any ; *etc.*

- iii. The completion of sentences of a given pattern is another form of test commonly used :

Complete these in any way you wish :—

There for you It's quite useless . .

There must have been . . It's unfortunate

There used to be It's very hard

There didn't seem

These and similar types which are well-known will not be further dealt with here as they can be found in many books, or can be easily made up by the teacher himself.

The following types, however, may be found to be useful additions :—

- a. A test on the use of structural verbs. A statement is given and a response has to be made to it in four ways :

(i) If it is negative, make it positive ; if it is positive, make it negative.

He went yesterday. He didn't go yesterday.

(ii) Make a 'tag' question.

He went yesterday. He went yesterday, didn't he?

(iii) Make a question beginning with an interrogative, using a different one each time.

He went yesterday. Why did he go ?

(Where did he go ? With whom did he go ? *etc.*)

(iv) Show sharp disagreement.

He went yesterday. No, he didn't.

Other statements might be :—

She has broken the cup. You ought to do it.

She need not do it. I should like to go there, *etc.*

- b. The words in List A do not make sentences because some other words are missing. Say why the words in List A do not make sentences, and then put in more words to make proper sentences.

List A. a good herd of bullocks ; to purchase a new farm and all its equipment ; a fine radio set, all electric, and quite new ; having completed this exercise ; caught in a trap ; *etc.*

Similarly, List A can contain some complete sentences and some incomplete sentences. The student has to say whether a sentence is complete (in which case he does not alter it) or incomplete (in which case he must complete it).

- c. Phrases or clauses are given, and the test requires them to be used as qualifiers to a Subject, or to a

Verb, or to an Object, as stated.

Use first as qualifiers to a Subject ; and then as qualifiers to an Object :—

living next door to me ; on the walls ;
who cannot do these exercises ;
where I stayed during the holidays ; *etc.*

Use first as Subject-qualifiers and then as Verb-qualifiers :—

at 15% ; for starting the engine ; limping badly ;
with a piece of wire ; *etc.*

d. The use of *do* : Give examples to illustrate these rules :—

- (i) *do* is used when a sentence which has no other structural verb is changed into the negative.
- (ii) *do* is not used for the negative if there is another verb helping, such as *will*, *may*.
- (iii) *do* is used in negative commands.
- (iv) *do* is used for strong emphasis.
- (v) *do* is used to represent another verb or even a complete predicate already mentioned.

e. Join Simple sentences into a Compound one.

- (i) *A statement, true about one person, but not about another.* A statement is given about one person ; an addition in sentence form is to be made showing that the statement does not apply to someone else :—

He likes sugar. He likes sugar but Mary does not.

- (ii) *A statement true about two people.*

He likes sugar. He likes sugar and so does Mary.
He doesn't like it. He doesn't like it, and neither do I.

He never goes there. He never goes there, nor do I.

(iii) *Write compound sentences given the conjunction.*

Write five compound sentences using :—

(A) and ; (B) or ; (C) but ; (D) nor ; (E) for.

(iv) *Write compound sentences given directions.*

(A) two statements ; (B) two interrogatives ;

(C) two imperatives ; (D) two exclamations.

Examples :

(A) He went to London but I went to Manchester.

(B) Is it raining or is it fine now ?

(C) Go to the nearest shop and buy a chair.

(D) How quick she is and how noisy her brother is!

f. Compound and Complex sentences.

(i) Sentences are given. The pupil has to put an S if a sentence is Simple ; C if it is Compound ; Cx if it is Complex ; and CCx if it is Compound-Complex.

(ii) Complex sentences are given. Some require punctuation and some do not. Put in the punctuation *if necessary* :—

Stop working when I ring the bell.

When I ring the bell stop working.

As it was foggy the pilot refused to take off.

The pilot will take off when he has seen the weather-report. *etc.*

(iii) Converting Compound (or two Simple) sentences into Complex, given the connective.

(*when*) I opened the door and I saw the men.

(*although*) Most of the crop was lost ; the farmers had been careful.

(*whereas*) The other is long and this is not.

(*where*) There was an accident in front of my house. Two roads meet there. *etc.*

- (iv) Distinguishing between a true Compound sentence and a Simple sentence with a compound Subject (or Predicate).

Which are Simple and which are Compound?

(A) The steamer left on January 2nd and arrived in New York on January 10th.

(B) Many wild animals live, grow and die in this forest.

(C) Neither the winners nor the losers cheered or made any other noise at the end of the match.

- (v) Combining groups of sentences.

Combine these :—

(A) The policeman listened to the lorry-driver's story. I listened to it. I believed it. The policeman did not believe a word of it.

(B) In school, that pupil is quiet. She is very industrious. Out of school, she is quarrelsome. She has no friends. She does not try to make friends. *etc.*

- g. Reducing two or three sentences to one *Simple* sentence by :

- (i) using an *-ing* form :

He hit the tree and hurt his hand.

(Hitting the tree he hurt his hand).

- (ii) using a preposition with an *-ing* form :

I gave him some money and I lent him some clothes.

(Besides giving him some money, I lent him some clothes.)

(iii) using an infinitive :

He wanted some air, and so he opened the window.

(He opened the window in order to get some air *or* because he wanted some air.)

(iv) using a phrase preposition depending on a preposition :

The man had a black coat and he tore it on a nail.

(The man with a black coat tore it on a nail.)

(v) using an adjectival phrase :

The child was burned by the explosion and the doctor attended her.

(The doctor attended the child burned by the explosion.)

(vi) using apposition :

London is on the Thames. It is the largest city in the world.

(London, the largest city in the world, is on the Thames.)

h. In this test, the Compound sentence is given and the pupil has to produce a Simple sentence by making one or other of the changes indicated in *Section g*.

Reducing the length of sentences by cutting out conjunctions :

He did not travel by car but he went by train, and the train stopped at every station.

(He travelled not by car but by a train stopping at every station.)

1. Use of prepositional phrases as in g. (iv) above:—

(i) If (*sq*) = Subject-qualifier ; (*og*) = Object-qualifier and (*vg*) = Verb-qualifier, complete

these sentences by writing suitable *prepositional phrases* as shown :—

- (A) (vq) the men stopped work (oq).
- (B) The ship (sq) reported a submarine (oq).
- (C) The people (sq) seemed tired (vq).
- (D) (vq) my brother sent (vq) a full report (oq). *etc.*

(ii) Use these in sentences of your own :—
in a little while ; after dark ; up till now ;
along the edge ; than ever before ; *etc.*

(iii) Supply three suitable, but different, prepositional phrases in each case :—

The men stood	.....

The steamer went	.....

He was very weak	.....

j. Use of clauses.

Use given adjective clauses in sentences :

- (a) to qualify the Subject
(The men *who can do it* refuse to come.)
- (b) to qualify the Object
(I have hired the men *who can do it*.)
- (c) to qualify the Object of a preposition
(We will pay the money to men *who can do it*.)

Do the same for given adverbial clauses :

- (a) to qualify a verb
(I always smoke *while I am working*.)
- (b) to qualify an -ing form
(Stop playing *while I am working*.)

Language Study : (b) Grammar

- i. As before, well-known types of questions are not given here—finding Subject and Predicate ; fitting Predicates to Subjects ; finding Parts of Speech ; the same word used as different parts of speech ; changing singular to plural ; changing questions into dependent questions (*I want to know whether it is here*) ; picking out Finites and Infinites ; Transitive and Intransitive ; Passive and Active changes ; Direct to Indirect Speech ; *etc.*
- ii. Suggested tests in word-order :
 - a. Show that word-order is responsible for wrong meaning in :

Blue gentlemen's shoes can be bought here.
He was shot by a rebel in his bed.
 - b. Show the difference in meaning between :—

He spoke simply. He simply spoke.
Even the men refused. The men even refused.
I then went to London. I went to London then.
Only one boy passed. One boy only passed.
 - c. Show that the usual order Subject, Predicate, is sometimes Predicate, Subject : in questions ; after *neither* ; after *so* ; in exclamations.
 - d. Show what the word-order is when you use :—

expensive *and* too expensive to buy
black *and* black as coal
 - e. Show what the word-order is when you use an adjective with *something* or *everything*.
Show what it is when you use the adverbs :—

generally ; possibly ; usually
- iii. Use of constructional words :
 - a. Show that *wash, walk, push, smoke (etc.)* can be used in three ways : as nouns ; as verbs by

themselves ; with a structural verb such as *have, take, give*.

- b. Prepositions firmly attached to verbs. Ask the question for these verbs :—

Example : He *picked it out*. What did he *pick out* ?

give up ; blow up ; leave off ; look out ; wait for ; speak to ; *etc.*

- c. Show four different meanings of the preposition *at*. Use it in sentences with :—

(i) arrive, begin, is

(ii) throw, shoot, look

(iii) good, surprised, frightened

(iv) last, the age of fifty, fifty miles an hour.

- d. Show how structural verbs are used to help other verbs to make : Continuous Tenses, Perfect Tenses, Future Tenses, Voice.

- e. Tests on the uses of :

yet, since, ago, else, just, only, so, still, *etc.*

Such as :—

- (i) Change into the negative, using *yet* :

The girl has explained it to me already.

- (ii) Improve by using *else* :

You must ask another person. (*somebody else*).

iv. Tests on Parts of Speech :

- a. Say which of the words *in italics* are nouns and which are verbs :—

When will these *showers* of *rain* *end* ?

This *flame* can *throw* enough *heat* to kill a *man*.

The men are on *strike* because they are in *want*.

It will *rain* at the *end* of the day.

Strike the sails and *man* the boat. *etc.*

- b. Picking out the exception : pick out the word in each line which is the exception ; say why :
 movement agent superintendent evident
 shout scout about spout
 workman statesman human clergyman
- c. Use these first as adjectives, and then as pronouns :—
 any few some neither less enough
- d. What has happened to these adjectives ? Why ? Use them in sentences :—
 in future ; in secret ; at least ; before long ;
 from bad to worse.
- e. Take the sentence *The man works*. Change it five times, each time adding a different *kind* of adverb.
- v. On functions : (Substitution Table exercises are specially useful here.) Also :—
- a. Which of these are Active and which are Passive Voice ?
 They were beaten. They were dead.
 The noise was shaking the house but it was not heard. Nobody did it so it wasn't done.
- b. Put in correct possessives :—
 I lost..... book but I found..... *etc.*
- c. Say whether the verb should be singular or plural : after a singular Subject ; after a plural Subject ; after a subject made of one plural and one singular joined by *and* ; and after each of these phrases :
 Each man ; Each of the men ; Everyone ;
 The crew ; Every one of them ; The Committee ; None of the Societies of which this is one ; *etc.*

d. Make five sentences which include adjectival clauses introduced by : *who whom whose which that* and in each case point out the antecedent.

e. Pick out each adjective and adverb ; say whether it is Positive, Comparative, or Superlative Degree. Then give the other two degrees. If the adjective or adverb cannot be compared (e.g. *empty*), say so.

He is more ill than I am.

She was the best student in the English class.

Some hens are very greedy birds.

The third letter is the most politely written of the six which I have just received.

f. Completing *If* clauses :

Complete :—If you went to Russia.....

If you go to that shop.....

g. Complete :—

You have..... these exercises,.....you?

By next year I..... working in this office for a quarter of a century.

She..... here since.....

She..... here for.....

vi. Passages and sentences can be analysed by writing the parts on different lines :—

The man has come to ask whether
whom we met yesterday you have a car to sell.

Sentences can be set for analysing in that way.

vii. Illustrate in sentences of your own :—

an adverb introducing a sentence ;

a complete sentence in apposition with a noun ;

a sentence ending with a preposition.

- viii. Given a passage, explain the characteristics and work of each word, or of words underlined. Thus : Say all you can about the grammatical work being performed by each word in this sentence :—

A miracle has happened here.

or by each word underlined (*in italics*) :—

At each *turn* of the *fly-wheel* the sound of the *steam jet* grew more *frightening* and the *driving force* of the engine more and *more* like that of a mad *devil*.

- ix. Form a sentence round the verb (*cut*) by answering these questions : Who ? What ? Where ? When ? How ? For what purpose ? Explain what work each word, or group of words, which answers one of those questions is doing in your sentence.

- x. Given a passage of about six lines, say, the candidate has to :—

pick out the nouns (relative pronouns, *etc.*) ;
give the tense of each verb ;
find an adjectival clause (adverbial phrase, *etc.*) ;
turn the direct speech into indirect speech ;
pick out the prepositions (structural verbs, conjunctions, *etc.*) and say what each is doing ;
reverse the meaning of the passage.

6. *Comprehension*

It is difficult to separate tests in comprehension of a given passage from tests in vocabulary, for, obviously, that pupil will be better equipped to answer a test who has the larger vocabulary to draw upon. It is advisable therefore sometimes to give alternatives from which to choose, and sometimes to require the word to be produced without assistance of that kind. Again, comprehension is, of course, closely linked with general

intelligence, and a comprehension test is also a test of intelligence ; this is not a disadvantage.

(a) *Comprehension of words*

Four words are given in brackets. Underline the word which is *most suitable* :—

- i. A boy saw a little bird lying in the road with a broken wing. He took it home and gave it some food and water. This showed that the boy was (*lucky, kind, honest, clever*).
- ii. A girl was sewing a button on a dress. The button had four holes in it, but the girl used only two of them to pass the thread through. That showed that the girl was (*blind, lazy, careless, idle*).
- iii. A *cap* is a kind of (*ornament, clothing, cloth, head-dress, cape*).

A *bus* is a kind of (*train, cart, motor-car, engine*).

To *return* means to (*walk, turn, go back, arrive*).

To *drag* means to (*push, drive, pull, move*).

Quickly means (*early, swiftly, first, eagerly*).

Immediately means (*soon, now, presently, early, at once*).

A *watch* is a kind of (*glass, silver, clock, clothing*).

A *lid* is a kind of (*roof, top, cover, box*).

- iv. Put one suitable word in each of the numbered spaces :—

It is (1) to carry goods on boats down a (2) than it is to carry the same (3) of goods on carts, lorries or trains. The daily (4) of the horses which pull the carts, the (5) needed for lorries and the steel (6) for the trains to run on are all very expensive. Therefore (7) it is possible, men use the rivers and the (8) to carry their goods from one country to (9). (10) can be carried in a train, can be carried in a ship (11) ; and (12) a merchant can choose between

sending the goods by road or by water he will choose the (13) because it is (14).

(b) *Comprehension of single sentences :*

- i. Show that each of these sentences has two meanings ; re-write each sentence in two ways to show the two meanings :—
 - a. The old man's murderers were well paid.
 - b. She likes me more than you.
 - c. The artist's pictures were stolen.
 - d. If the baby doesn't like milk, boil it.
 - e. When did you agree to meet him this evening ?
 - f. He told his brother he would have to leave the town.
 - g. You should not wear the shirt before washing.
 - h. The son of Pharaoh's daughter is the daughter of Pharaoh's son.
- ii. Explain why these sentences are foolish :—
 - a. I don't think I shall kill myself on Friday because Friday is an unlucky day.
 - b. You cannot put a noun into that sentence because it hasn't got a noun in it.
 - c. A bat is a bird because it can fly.
 - d. The lecturer poured the molten silver on to the back of his hand, and while he was waiting for it to cool he ruled several lines on the blackboard.
 - c. John won the hundred yards race from me but he went farther than I did.
- iii. Re-arrange these mixed phrases into sentences :—

(The phrase which you must put first in the sentence is the one beginning with a capital letter.)

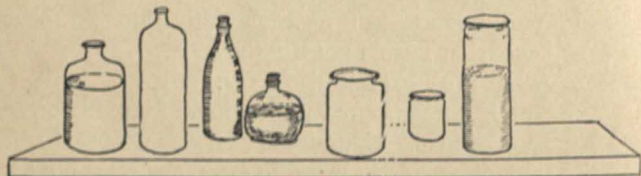
 - a. and marched into the desert / many of whom were wounded / on the bullock-carts / their prisoners / Having put out their camp-fires / the gold-miners placed /

- b. the day before / with that of the poem / to compare / they had just read / the meaning of the passage / they had studied / The lecturer told his students /
- c. in your library / so valuable / as those / so rich in interest / There are no books / or so well worth reading / I now offer to you /
- d. and raised his hat / at the railway station / while the people cheered him / As soon as the train arrived / at the window of his carriage / the king stood / *etc.*
- iv. Enlarge each of the phrases given below by explaining : who? what? where? when? how? for what purpose?

cut it. put it. write it. show it. *etc.*

(c) *Comprehension of instructions* : use of prepositions

- i. A sketch is drawn on the blackboard, or on the pupil's question paper, as follows :—



- a. How many objects are there ? Number them from the left. Are the third and fifth objects bottles or jars ?
- b. If there are more bottles which are partly full than there are jars which are partly empty, write the letter F under the first bottle ; but if not, write the letter E under the first jar.
- c. If there are more empty jars than there are full bottles, write the letter J under the smallest jar ;

but if not, write the letter B under the bottle with sloping shoulders.

- d. If the tallest bottle is taller and as wide as the tallest jar, my name is Dick ; if it is shorter and wider than the tallest jar, my name is Harry ; but if any one of the jars is taller but not so wide as any one of the bottles, my name is John. Is my name John, Dick, or Harry ?
- e. If you put the empty bottle on the right-hand edge of the table and the smallest jar on the left-hand edge, would the bottle which is nearly empty be between two jars, or between two bottles, or between a bottle and a jar ? *etc.*
- ii. Draw a square with sides about 3 inches long. Divide each side into three, and join the divisions so that the large square is divided into 9 small ones. Number the squares in order, so that the three little squares on the left have the numbers 1, 4, 7. Draw a line from the top left-hand corner through square 1, between squares 4 and 5, under square 5, across square 6, down to the middle of square 9, and end it in a ring round the figure 8. Write the letter M in the square which is furthest from the figure 3, and the letter N in the square which is next to square 7 but not directly above it.

(d) *Comprehension exercises on a passage :*

- i. First, for a test on a passage chosen from the class-book. Pupils read the passage and then answer the questions below :—

‘ Bees are very wonderful insects. A bee city is not built under the ground. It is made either in a hole in an old tree or in an empty box. The bees in a bee city are very much like a nation of human beings. They are divided into classes, and each class has a

different kind of work to do. They have a queen who is bigger and stronger than all the other bees. One class of bee has the duty of collecting honey from the flowers. Others are busy collecting the yellow pollen which we read about in Lesson Nine. Others are servants who keep the city clean. If a worker bee has an accident and falls into some water, or any dirt, servant bees will brush him clean again when he gets back to the city. A bee city even has nurse bees. Their duty is to look after the baby bees. So, you see, the citizens in a bee city are very much like the citizens in a human city.'

Answer these questions :—

- a. Give a title to the paragraph and say why you choose that title.
- b. The word *city* occurs four times. Why is it mentioned so often ?
- c. In this paragraph, with what are bees compared ? Why ?
- d. Why has the writer used the word *very* in front of *wonderful*, in the first sentence ?
- e. Can bees dig ? Prove your answer.
- f. How many kinds of bee are mentioned in this paragraph ? Name them.
- g. What do bees eat ? Prove your answer from this paragraph.
- h. Do bees have a king ? Prove your answer.
- i. From a bee's point of view, in what ways are *a hole in an old tree* and *an empty box* similar ?
- j. Which of the following would be likely places for bees to use for the purpose of making a hive ? Give reasons for your answer in each case :—
a small box ; a medicine bottle ; an old coconut ; a rotten tree-trunk ; an old basket ; an

old canoe turned upside down ; a bird's nest.

- k. How could a bee fall into water ? (*see line 12*).
How could a bee fall into some dirt ? (*see line 13*)
- l. Take the sentence beginning *If a worker bec. . . .*
and from it make up and answer :—

two questions which ask *Who ?*
two questions which ask *Where ?*
two questions which ask *What ?*
two questions which ask *When ?*
two questions which ask *Why ?*

- m. Give other words which could be used in the passage for : wonderful (*line 1*) ; made (*line 2*) ; beings (*line 4*) ; class (*line 8*) ; collecting (*line 9*) ; look after (*line 15*) ; citizens (*line 17*).
- n. The passage mentions certain kinds of work that bees have to do. What are they ?
Give three kinds of work they have to do which are not mentioned in the paragraph.
- o. Explain the meaning of, and use in sentences of your own :—
insect nation nurse citizen human accident
- p. In what ways, according to this paragraph, are bees like us ?
- q. Of each of the word-groups below say (i) whether it is a clause or a phrase ; (ii) whether it is doing the work of an adjective or an adverb ; (iii) what it refers to :—

A. under the ground	F. which we read
B. in an empty box	about *
C. in a bee city	G. in Lesson Nine
D. of human beings	H. when he gets back
E. who is bigger and	to the city
stronger than all	I. you see
the other bees	J. in a human city

- r. Prove that bees work hard.
- s. Prove that bees have laws.
- t. Prove that bees help one another.
- u. Number the sentences in the paragraph. Then join together :

- (i) sentences 2 and 3 ;
- (ii) sentences 7, 8 and 9 ;
- (iii) sentences 11 and 12.

- v. Reduce the important things in the passage to a short paragraph of not more than 30 words.
- w. Show that ants and bees are in some ways very much alike.
- x. Show that bees and flies are different in many important ways.
- y. Imagine you are a bee. Describe one half-hour in your life.
- z. Imagine you are a soldier-bee on guard at the door of the hive. Describe what happened while you were on duty.

- ii. A more difficult passage, for more advanced students :

‘At sunset, when the strong wind from the sea was beginning to feel cold, I stood on the top of the sand-hill looking down at an old woman hurrying about over the low damp ground beneath—a bit of sea-flat divided from the sea by the ridge of sand ; and I wondered at her, because her figure was that of a feeble old woman, yet she moved—I had almost said flitted—over that damp level ground in a surprisingly swift light manner, pausing at intervals to stoop and gather something from the surface. But I couldn’t see her distinctly enough to satisfy myself ; the sun was sinking below the horizon, and that dimness in the air and coldness in the wind at day’s decline, when the year too was declining, made all

objects look dim. Going down to her I found that she was old, with thin grey hair on an uncovered head, a lean dark face with regular features and grey eyes that were not old and looked steadily at mine, affecting me with a sudden mysterious sadness. For they were unsmiling eyes and themselves expressed an unutterable sadness, as it appeared to me at the first swift glance ; or perhaps not that, as it presently seemed, but a shadowy something which sadness had left in them, when all pleasure and all interest in life forsook her, with all affections, and she no longer cherished either memories or hopes. This may be nothing but conjecture or fancy, but if she had been a visitor from another world she could not have seemed more strange to me.

‘I asked her what she was doing there so late in the day, and she answered in a quiet even voice which had a shadow in it too, that she was gathering samphire of that kind which grows on the flat saltings and has a dull green leek-like fleshy leaf.’

Answer these questions :—

a. *The construction of the passage*

- (i) Give a title to the passage.
- (ii) The passage is in two parts but it falls naturally into three parts.
Where is the point of division in the first part ?
Why do you divide the first paragraph into two at that point ?
- (iii) Summarize the first half of the paragraph in a sentence of less than twenty words.
- (iv) Summarize the second half of the paragraph in a sentence of not more than ten words.
- (v) Summarize the last paragraph in a sentence of four words.
- (vi) Study the lengths of the sentences (as marked by

full stops) and say what you find.

(vii) Take the first six lines (as far as the first semi-colon at 'ridge of sand'). They form a complete sentence of many parts. Divide it into simple sentences each ending with a full stop.

How many do you make ?

(viii) Now discover how the writer has combined all your simple sentences into one compound-complex sentence, and say how he has done it.

(ix) Do the same with the sentence beginning *Going down to her* and ending *mysterious sadness*.

(x) Arrange these in the order in which the writer has arranged them :—

the effect on the writer ; the scene ; the effect conveyed by the woman's eyes ; the light ; the description of the woman's appearance ; the woman's movements ; her purpose.

b. *Meaning*

(i) A leek is like an onion. Describe samphire.

(ii) What time of the year is indicated ? How ?

(iii) The time of day is emphasized in four places. Where ?

(iv) The quickness of the woman's movements is emphasized in three places. Where ? Why was she moving quickly ? Give at least two reasons.

(v) When the writer saw the woman's eyes, he first had one idea and then altered it for another. What were the ideas ?

(vi) Why did the old woman appear so strange to the writer ?

(vii) Explain why the writer has chosen these words :—
damp (*line 4*) feeble (*line 6*) flitted (*line 7*) light (*line 8*) decline (*line 13*) unutterable (*line 19*) presently (*line 21*) cherished (*line 24*) even (*line 29*) shadow (*line 30*).

- (viii) Suggest another phrase for each of these and say why the author's words are better than yours :—
distinctly enough to satisfy myself ; day's decline ;
an uncovered head.
- (ix) She seemed *strange* ; what words has the author used before this to suggest strangeness ?
- (x) Use these phrases in sentences of your own :—
I had almost said ; pausing at intervals ; it appeared to me.
- (xi) Use in sentences of your own :—
a single dash (—) in the same way as it is used here in line 4 ;
two dashes (— .. —) as they are used here in line 7.

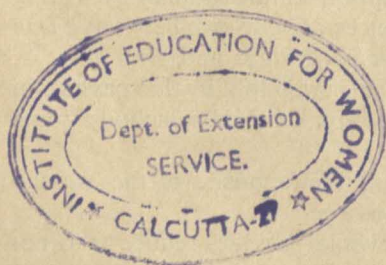
c. Composition

- (i) Write a paragraph to precede this passage to explain how the writer got to the sand-hill.
- (ii) Continue the woman's explanation of why she was gathering samphire.
- (iii) Expand the description of the woman by writing two or three sentences of your own between *a lean dark face with regular features* and *grey eyes*.
- (iv) Make up a similar paragraph to this passage in which you tell how you watched somebody doing something.
- (v) Describe a woman, the opposite of the woman described in this passage.
- (vi) Summarizing the whole passage, reduce it to not more than one-sixth of its present length.

FINAL WORDS

Beginning with a consideration of the aim of English work in the senior years, this book has offered a multitude of practical suggestions towards the realization of that aim in the everyday work of the classroom. But a glance back through these pages will show that there is something deeper than 'tricks of the trade' in these discussions of craftsmanship.

Underlying the practical devices which have been described is the principle that the teacher is always his pupils' friend—guiding, encouraging, helping, sometimes following, but never driving. The work is so designed that the pupil does it, not because he has to, but because he likes it, because he wants to and because in his own eyes it is worth while. Such methods instil a love of work for its own sake, a sense of duty and a pride in doing a thing well. That is a high standard, but even the attempt to reach it will be found in itself to be a most satisfying reward.



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